

Mr. Kivler

THE

INLAND PRINTER

1.9. DECEMBER. 1.6.



**The old friends we have kept,
And the new ones we have made,
Confirm us in our policies, to base
Our offers and prices, not upon
The exigencies of the passing moment,
But upon those underlying and
Everlasting principles, that permanently
Conserve the true interests of our
customers.**

**For our many years of experience
We claim no credit;
For age is but a matter of chance:
But to make and to sell goods
In such ways, and only in such ways
As long experience has taught us—
That is not chance, but purpose!**



Sigmund Ullman Co.

New York Chicago Cleveland

Proof That It Does The Work



Carrara Coated Blank

Convincing pictorial evidence.—What do you say? "Butler" recommendations are based only on this sort of definite knowledge—what "Butler Brands" have done under certain conditions, and hence should do again under similar circumstances. There are thousands of Carrara Coated Blank Street Car signs attesting daily to the perfect qualifications of this stock for street car card advertising of which the above group is merely suggestive. While Carrara Coated Blank has that rich, attractive outward appearance which is a necessary background for the printing of Street Car Card Advertising, Cut-Outs, Store Signs, etc., it is backed by a quality of material "inside" that gives it stamina and long life.

If you have an advertising customer who is figuring on getting out something requiring a coated blank, by all means secure samples of Carrara Coated Blank, and consider this stock before placing your order. Carrara Coated Blank positively gives "class" to printed matter in which it is used, and consequently is a factor in increasing the advertising value from a business-getting standpoint.

Carrara Coated Blank should always be used in advertising that must earn its living. *Write US.*

Distributors of "Butler Brands"

Standard Paper Co.	Milwaukee, Wis.	Sierra Paper Co.	Los Angeles, Cal.
Missouri-Interstate Paper Co.	Kansas City, Mo.	Central Michigan Paper Co.	Grand Rapids, Mich.
Mississippi Valley Paper Co.	St. Louis, Mo.	Mutual Paper Co.	Seattle, Wash.
Southwestern Paper Co.	Dallas, Texas	Commercial Paper and Card Co.	New York City
Southwestern Paper Co.	Houston, Texas	American Type Founders Co.	Spokane, Wash.
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co. (Export only)	New York City
		National Paper & Type Co.	Havana, Cuba
		National Paper & Type Co.	City of Mexico, Mexico
		National Paper & Type Co.	Monterrey, Mexico
		National Paper & Type Co.	Guadalajara, Mexico
		National Paper & Type Co.	Buenos Aires, Argentine Republic



ESTABLISHED
1844

J. W. Butler Paper Company Chicago



The Standard Paper *for Business Stationery*

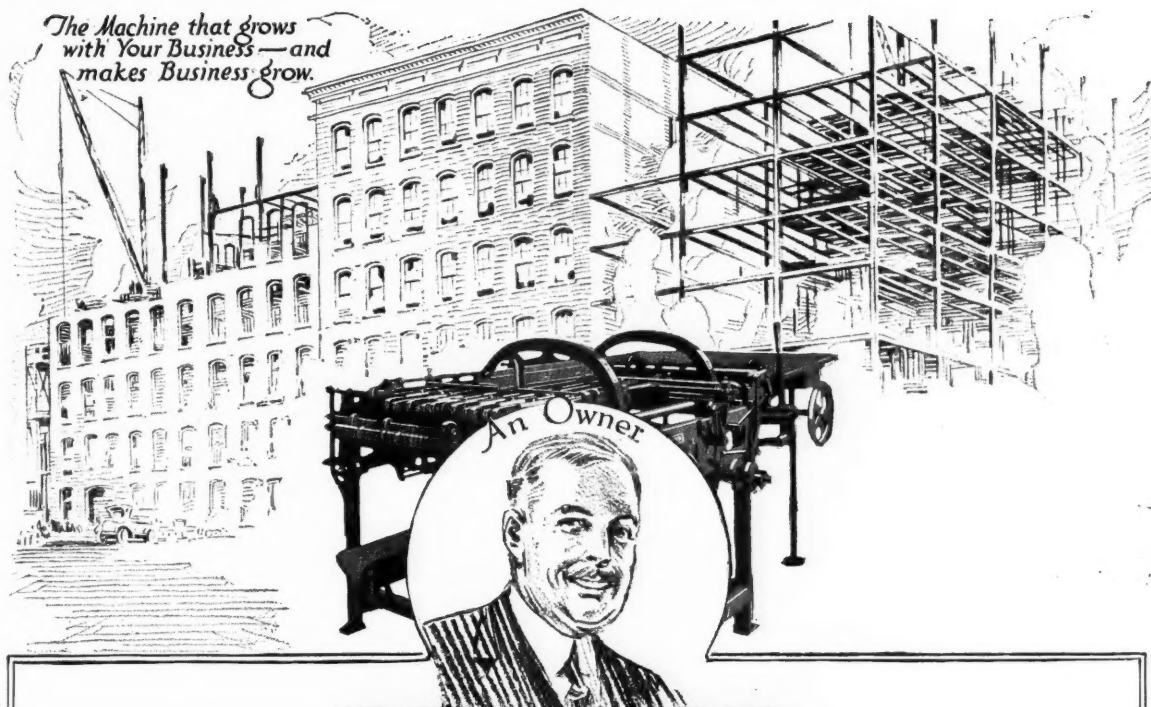
Sends season's greetings
to its many friends with
hearty wishes for success
and continued prosperity.

Hampshire Paper Company

THE ONLY PAPER MAKERS IN THE WORLD
MAKING BOND PAPER EXCLUSIVELY

SOUTH HADLEY FALLS, MASSACHUSETTS

*The Machine that grows
with Your Business—and
makes Business grow.*



DEXTER

FOLDER No. 189

Build on to it! That's one of the two BIG ideas back of Dexter Folder No. 189 which every progressive printer and binder will appreciate.

First, it is constructed in UNITS or sections—seven altogether. You can buy one or more units according to present needs, and add any or all of the extra six units as your range of work requires.

You *don't* have to buy *more* than you need and tie up your capital uselessly. You don't have to trade it in a few years hence, possibly at a loss. *You can't outgrow the No. 189.* It keeps pace with the growing business and makes business grow.

It's a WORKER, progressive in its idea, aggressive in its performance—a dependable money-maker every day in the year, every year of your business

The second BIG idea back of No. 189 is, *it fits your standard needs*—turns out the class of work which brings you surest profits.

You will recognize that it isn't alone a machine's *abilities* that make it yield the maximum profit—but rather *the constant DAILY USE you can make of those abilities* over a long period of years.

That's the dominant idea back of ALL Dexter construction. We build not for novelty, but for SERVICE.

The *basic* unit of No. 189 handles sheets 8½ x 11 to 28 x 42 inches, folding into 4- to 32-page right-angle forms. Other units enable you to fold 6-, 8-, 12- and 16-page parallel forms, and so on.

If you would like to receive more information and sample folds made by No. 189, just send us a postal card.

Dexter Folder Company

Folding, Feeding, Binding, Cutting Machinery

New York
Detroit

Chicago
Atlanta

Philadelphia
Dallas
Toronto

Boston
San Francisco

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Table No. 790—30x30 inches with rubber-tired casters.
side boards No. 790A and tray No. 790B.

Work Tables and Trucks For all Departments of the Printing Plant

For— Hand Folding	Job Presses
Gathering	Make-Ready
Folding Machines	Shipping
Stitchers	Composing Room

THEY WILL INCREASE THE EFFICIENCY OF YOUR PLANT

Send for Complete Illustrated Circular.

The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK
AND SOLD BY ALL PROMINENT TYPEFOUNDERS
AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

• 1306-1308 Patterson Avenue

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building

THE SCOTT

Two-Color All-Size Rotary Perfecting Printing-Press

is a machine that meets the demands of printers who have a varied line of work and long runs of presswork. It cuts off any length of sheet from 20 to 46 inches and any width of paper up to 50, 60 or 70 inches, as desired. The press prints two colors on each side of the sheet. This machine is especially adapted for mail order catalogues and fine magazine printing.

EVERY LARGE PRINTING-OFFICE

can use one of these machines to advantage. In New York City there are four of these machines in operation; in Philadelphia, five, and others are scattered all over the country.

THERE ARE A GREAT MANY PRINTERS

who could use one of these machines, but unfortunately they do not know just what the machine is and what it is capable of doing. Our special representative will be pleased indeed to call and confer with you at any time that suits your convenience, or drop us a line and we will forward catalogue and descriptive matter about these machines.

SHALL WE HEAR FROM YOU?

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

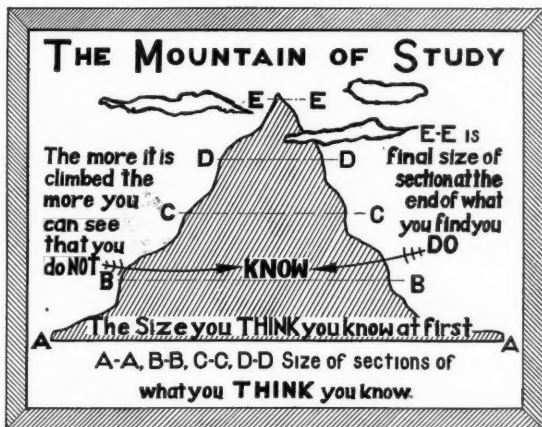
NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway, at 42d St.

CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

A Fable of a Certain Man



And it came to pass that a Certain Man engaged in Business, and, being a Wise Man (that is what He thought), He decided that He Knew it All.

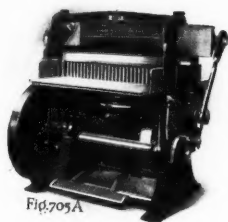
He decided that He Knew (without even turning over his mind) All About the Best Processes and what the Best Machinery and Best Equipment were necessary to secure them.

(But had He known All That, He would not have had to work for Food — NO INDEED.)

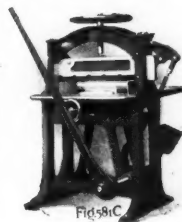
There was another Certain Man, however, who by careful Climbing up the Mountain of Learning had found that No One Man could Know it All, and He took advantage of the offer of Specialists in Various Lines to Study His Particular Problems and Put Him Wise to the best ways they had found to GET THE GOLD, and before buying He made a Full Investigation of Claims (from which He carefully separated the Facts).

The Wise Man who thought He Knew it All, therefore, was Far Excelled in His Work and Profits by the More

Modest Man who was willing to learn from the Experience of Others, and who before purchasing Investigated, and let Others Investigate for Him.



OSWEGO AUTO



OSWEGO LEVER

The Oswego Service consists, first, of an Engineering Staff who will investigate your problems and recommend the best cutting machine attachments and appliances for your work. Their services are at your command, whether you are an Oswego user or not.

The Oswego Service consists, second, of Oswego Service Stations in many States and other countries, where Oswego users may command expert repair and instruction-service to keep their cutting room equipment at top-notch condition.

Your communications are cordially invited. They will have immediate and best attention.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

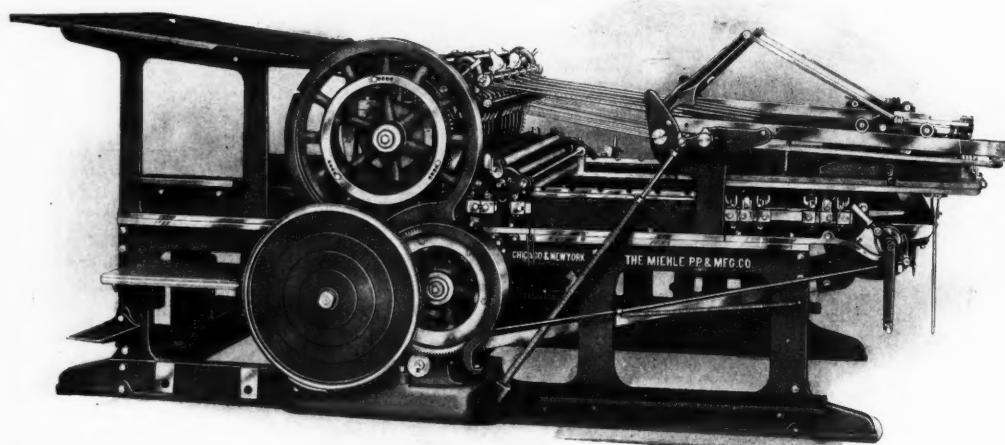
OSWEGO, NEW YORK, U. S. A.

NEW YORK OFFICE, Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety sizes and styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

The Miehle



What Does Your Old Press Cost You?

You may have settled the original bill for your old press twenty years ago, but you are still paying for it every day.

You are paying the cash value of the difference between its output and the output of a Miehle.

Have you ever figured up the total cost of your old press to date?

The Miehle will begin to pay *you* money the first day you have it, and no one can tell you the limit of its usefulness.

During the month of October, 1916, twenty-seven Miehle presses were purchased by printers who had never before used Miehles.

You never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts

Principal Office: Fourteenth and Robey Streets, Chicago

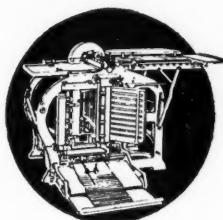
SALES OFFICES IN THE UNITED STATES

Chicago, Ill.	1218 Monadnock Block	San Francisco, Cal.	401 Williams Building
New York, N. Y.	38 Park Row	Atlanta, Ga.	Dodson Printers Supply Company
Dallas, Texas	411 Juanita Building	Philadelphia, Pa.	Commonwealth Trust Building
Boston, Mass.	176 Federal Street		

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

Eliminate Spoilage

The following unsolicited letter from a large Philadelphia printing company (name on request) is typical of records made by many owners of "Cleveland" Folders, where spoilage has been practically eliminated; and Speed, Accuracy, and Economy have not been sacrificed:—



"It may interest you to learn that we recently folded a job of 65,000—24-page right-angle forms on our Model "B" Cleveland Folder in 26 hours, and that the spoilage on the entire job was only 11 sheets. We also folded 65,000 covers for the above job in 9 hours."

An average of 2,500—24-page right-angle forms folded per hour, with spoilage of only 1 sheet in 5,909. The "Cleveland" will make parallel, oblong and right-angle folds with equally satisfactory results—it is the *ideal machine* for all kinds of folds, and for *minimum folding costs*.

*The New Book of Cleveland Folding Machines
will interest you—ask for a copy!*

**The
CLEVELAND FOLDING MACHINE
Company** General Offices and Factory: CLEVELAND

PRINTING CRAFTS BUILDING
NEW YORK

THE BOURSE
PHILADELPHIA

532 S. CLARK STREET
CHICAGO

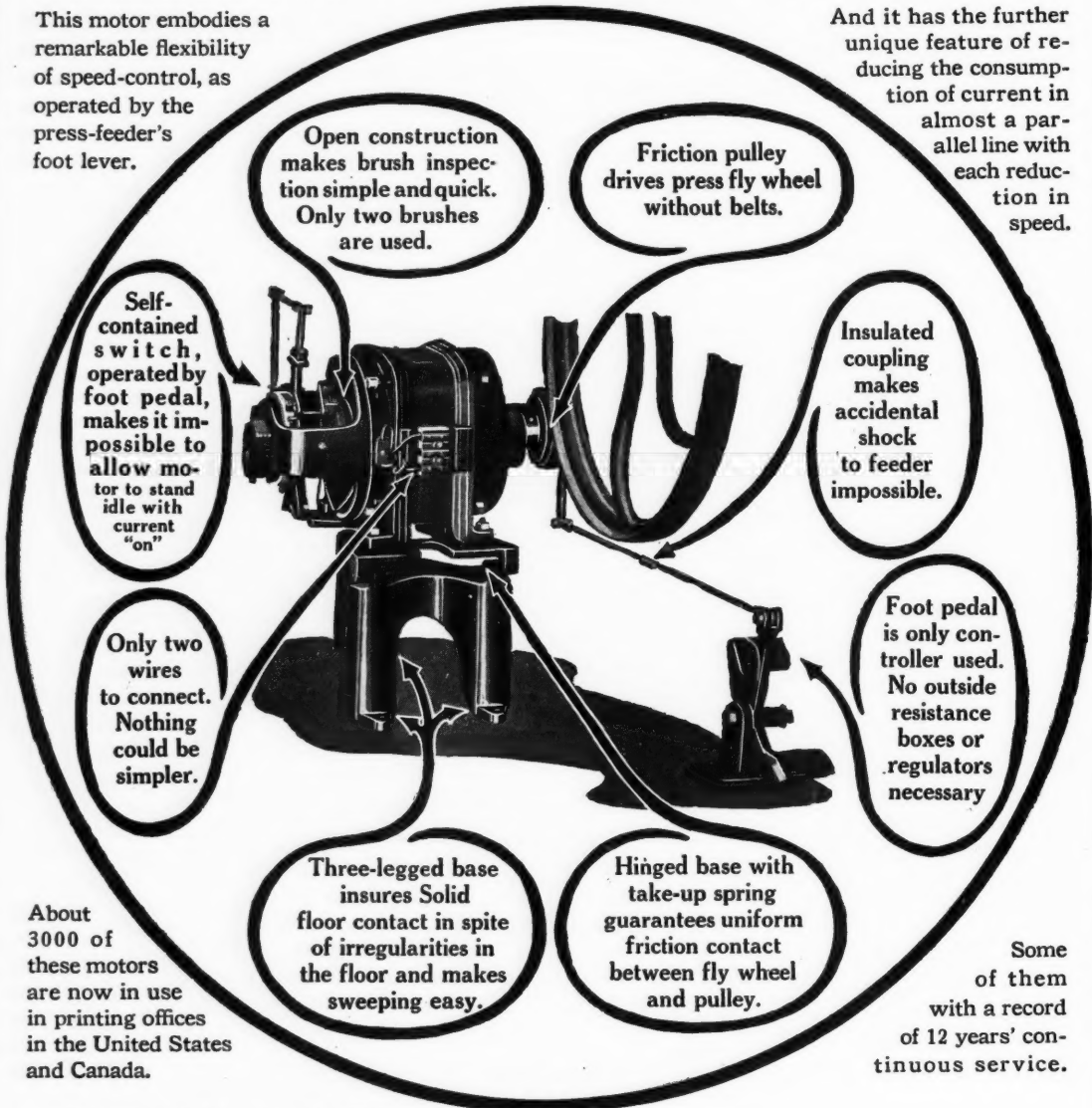
The Circle below contains some very interesting data on the

KIMBLE

VARIABLE SPEED A. C. PRINTING PRESS MOTOR

This motor embodies a remarkable flexibility of speed-control, as operated by the press-feeder's foot lever.

And it has the further unique feature of reducing the consumption of current in almost a parallel line with each reduction in speed.



EASY TO SELL, BECAUSE

- 1—Already standardized in the industry
- 2—Obviate the use of motor-generator sets or other costly devices for securing speed-control with alternating current electricity
- 3—Give the printer both higher and lower effective speeds than he can secure from any other motor
- 4—Cost less to operate

Send for Bulletins, Blue Prints, prices, discounts to Dealers, and other data.

Kimble Electric Company, 635 N. Western Ave., Chicago

Relief · Printing

The most remarkable improvement in the art of letterpress printing as well as in the manufacture of printing inks that has been produced since the invention of engraved plates.

AT LAST—*You can produce all the effects of plates or dies even to the reverse indention without any other operation than the usual impression.* Relief Printing is exactly that. It is not a "Process," requires no powdering, no special heating machine, no extra operation. Simply print as usual with the same press, the same type or cuts, the same make-ready. Everything the same except the

RELIEF PRINTING INK

The Relief is in the Ink—it contains a chemical, the action of which draws the printed characters above the surface of the sheet printed.

RELIEF adds the touch that gives it value. It means Better Work without extra labor; Better Prices without extra cost.

Manufactured in Dull Black, which produces the rich velvety softness of tone and depth of color of engraving, and in Bright Gloss Black reproducing the steel die effects.

We also manufacture an ink for LITHOGRAPHIC and OFFSET effects which has the same qualities as to tone and depth of color, but it does not produce the relief. It is the *first* ink manufactured for the letterpress that equals in *Color* the jet black of engraving and lithographing. Also a bright gloss ink without the relief. These inks are designed for the better class of general job and commercial work, and they can be used on platen or cylinder presses with equal facility.

Sent to any address upon receipt of price:

Gloss Relief Ink, black, \$1.50 per pound	Litho Effect Ink, black, \$1.00 per pound
Dull Relief Ink, black, \$1.50 per pound	Gloss Ink, black . . . \$1.00 per pound

SPECIAL TRIAL ORDER

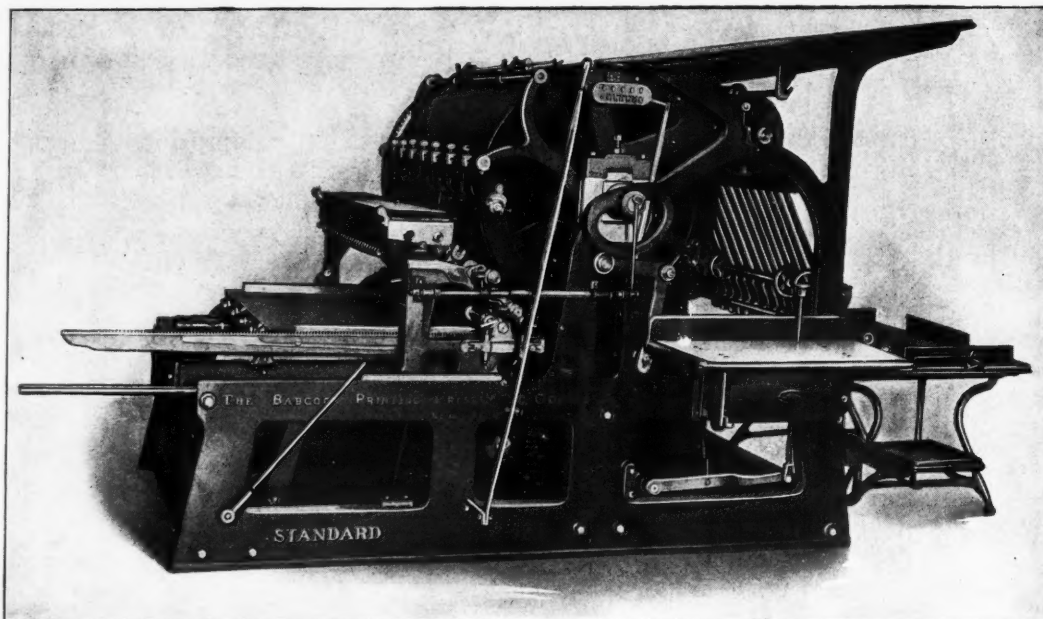
We will send one pound of each of the above inks, four pounds, standard price, \$5.00, at 10% discount. This applies to your first or introductory order only. Smaller orders are net.

RELIEF PRINTING INK COMPANY

117 North Fifth Ave., Chicago, Ill.

NOTICE—The Relief Inks manufactured by this company, and the *Product thereof*, are protected by a series of applications for patents lodged with the Patent Office of the United States and Principal Foreign Countries.

Babcock One-Revolution Presses



For letter-press work not requiring exceptionally heavy distribution

Babcock One-Revolution Presses *are unequalled.*

They combine low first cost with low running expense. There are few adjustments and these of the simplest character. They are conveniently operated and easily "washed up."

Our Salesmen will be glad to explain just what

The Babcock One-Revolution Press *will do for you.*

Manufactured in two and three roller sizes with either rack and screw or table distribution.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba

F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.



A few Monotype Magazines of International Circulation

It is not only the *Quality* of
Monotype Composition
that makes it the choice of these
great magazines,
but also its *Economy*



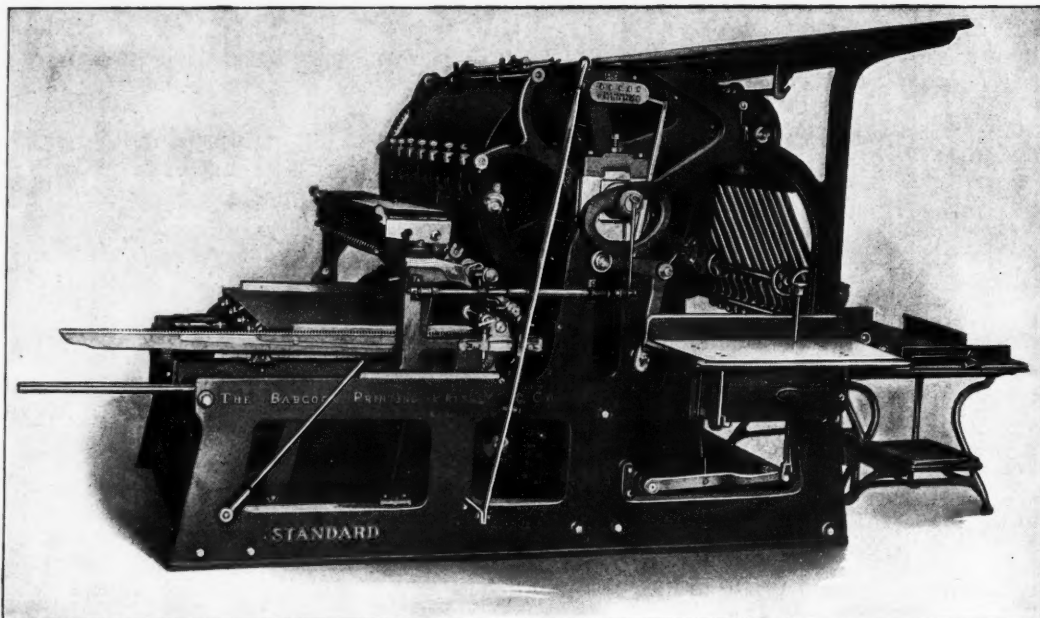
LANSTON MONOTYPE MACHINE CO • PHILADELPHIA

NEW YORK: World Building
BOSTON: Wentworth Building

CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building

A. T. L. NUSSA: Aguiar 110, HAVANA, Agent for Mexico, Central America, and the West Indies

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It is not only the *Quality* of
Monotype Composition
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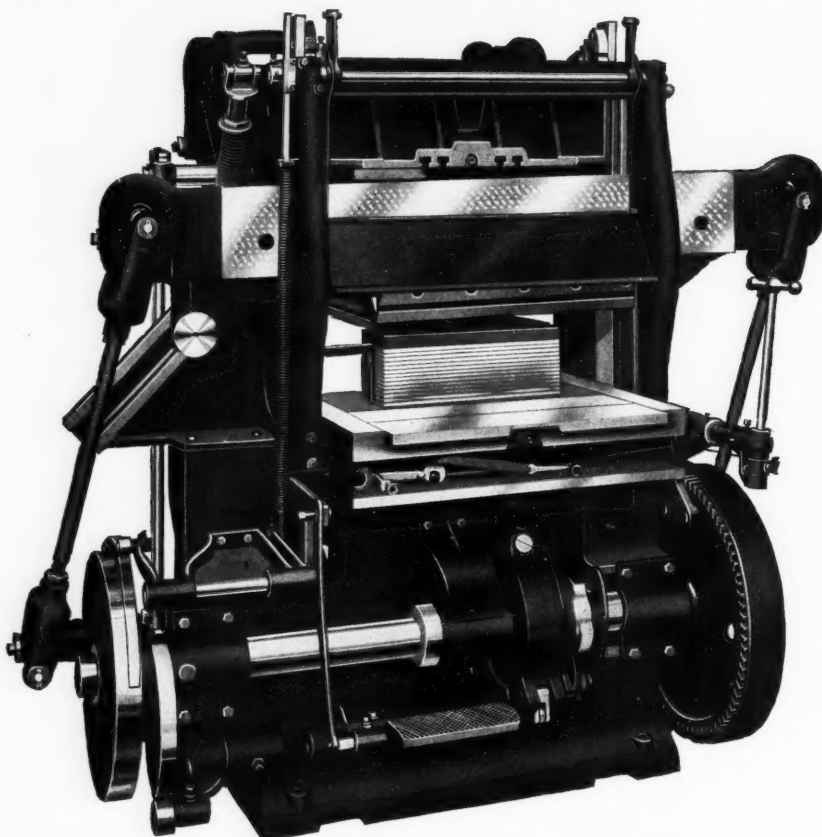
LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

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TORONTO: Lumsden Building

A. T. L. NUSSA: Aguiar 110, HAVANA, Agent for Mexico, Central America, and the West Indies

The Seybold "Dayton" Three Knife Book Trimmer



The Seybold "Dayton" Three Knife Book Trimmer has proven itself the most practical labor-saving piece of cutting machinery ever placed on the market.

It can be efficiently and economically used on both long and short runs, for, in a few minutes, it can be changed from the smallest to the largest size, requiring practically no more time to make the change than is consumed in setting the sectional back gauges on an ordinary cutting machine, and its capacity is greater than that of two regular cutting machines. This machine, in one operation, will accurately trim three sides of books ranging in size from $2\frac{1}{2} \times 5$ inches to 12×24 inches.

Literature and demonstration on request

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

NEW YORK.....151-163 W. 26TH STREET
CHICAGO.....112-114 W. HARRISON STREET
ATLANTA, GEORGIA.....J. H. SCHROETER & BRO.
DALLAS, TEXAS.....BARNHART BROS. & SPINDLER

SAN FRANCISCO, CAL.....THE NORMAN F. HALL CO.
TORONTO, ONTARIO.....THE J. L. MORRISON CO.
WINNIPEG, MANITOBA.....TORONTO TYPE FOUNDRY CO., LTD.
LONDON, ENGLAND.....SMYTH-HORNE, LTD.

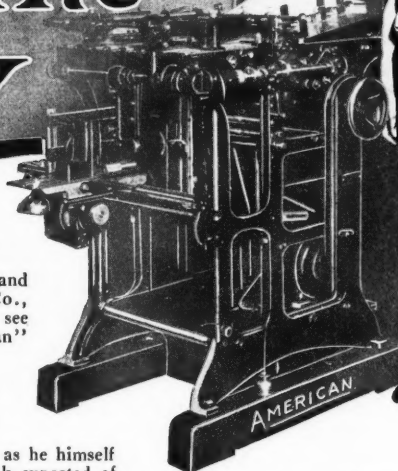
This Is The Boy

In the busy shop of the National Stockman and Farmer Publishing Co., Pittsburgh, Pa., you can see him, running their "American" Folding machine.

Although only 16, he operates, sets, oils, feeds (at 5,000 to 7,000 an hour) and otherwise attends the folder, and the genial foreman, Mr.

Stork (whose outlook on life is as big as he himself is physically), will tell you that the work expected of that particular machine is invariably done on time—more often *before*—and done RIGHT, too.

The fact that he is just an ordinary boy—no mechanical prodigy—speaks volumes for the simplicity, accuracy and reliability of the

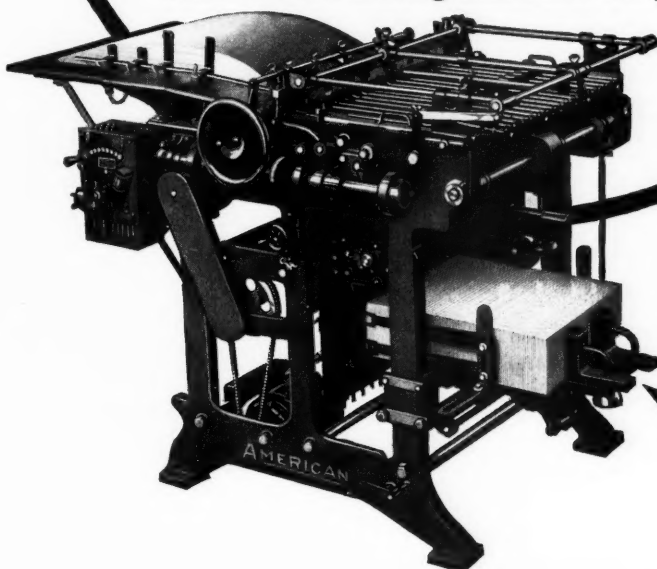


AMERICAN FOLDING MACHINE

And here's another thing: we will put the new "American" on any floor alongside *any* other machine, at any time, and prove beyond a doubt that the "American" will beat the other machine for output, accuracy, minimum spoilage, ease of setting, kind of stock to be folded and ease of feeding. And the "American" will make every practical fold. Try the machine out in your own shop at our expense. That's our standing offer to any prospective buyer of a job folding machine.

Write us TO-DAY

American Folding Machine Co., Warren, Ohio

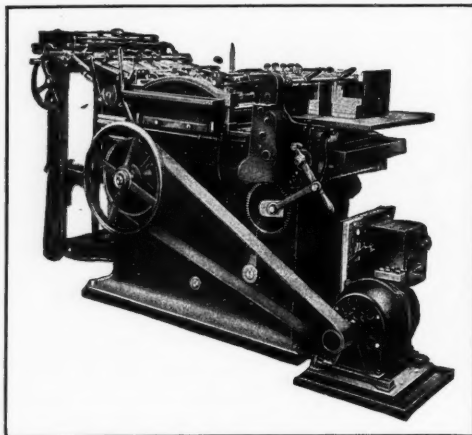


This Is The Machine

It Packs

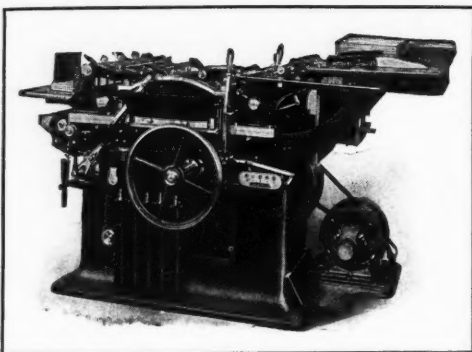
Please Mention THE INLAND PRINTER When Writing to Advertisers.

Presses that Pay their Own Way



The Model "A" Autopress

Size of sheet, 11 x 17 inches. A wonderful automatic press that runs at a guaranteed speed of 5,000 impressions an hour. Unequaled for long runs, and will handle the occasional series of short runs encountered. Indispensable for the printshop where long runs lead.



"The Baby" Cylinder

Size of sheet, 11 x 17 inches. A semi-automatic press that any man, boy, or girl in your plant can hand-feed at from 3,500 to 4,800 impressions an hour. Especially designed for the "short-run" printer, but can profitably handle whatever long runs come along.

THE two machines above illustrated, as well as our Model "CC" AUTOPRESS, 14 x 20 in. size of sheet, will—any one of them—more than pay their own way from month to month in the printshop that can keep them busy for reasonable periods. Their great speeds, excellent printing qualities, low cost of maintenance and operation tend to cut down overhead charges; they permit of a bigger and better output in quicker time at lesser cost.

Not alone that, but for those printers who prefer it we arrange a plan of monthly payments scarcely felt, so that the presses may be said to really and truly "pay their own way."

Write for descriptive matter and terms on any press or all models of our manufacture.

ADDRESS THE

AMERICAN AUTOPRESS COMPANY
(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

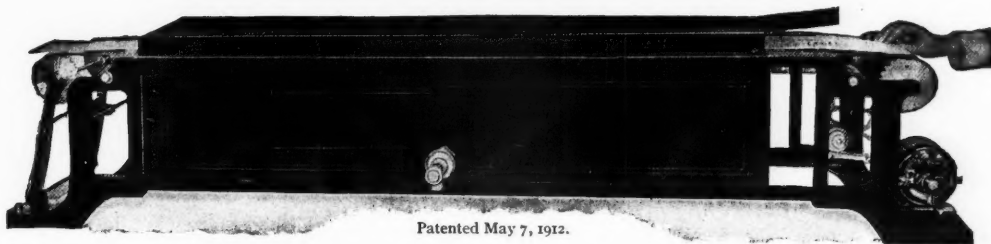
WHO PAYS YOUR BILLS?

There are plenty of people who are always willing to give you advice —
we want to pay your bills.

It doesn't cost the other fellow anything to give the advice, and it doesn't
cost us anything to pay your bills, because we

LET THE EMBOSO PROCESS DO IT

If it sounds interesting, write for information about this machine.



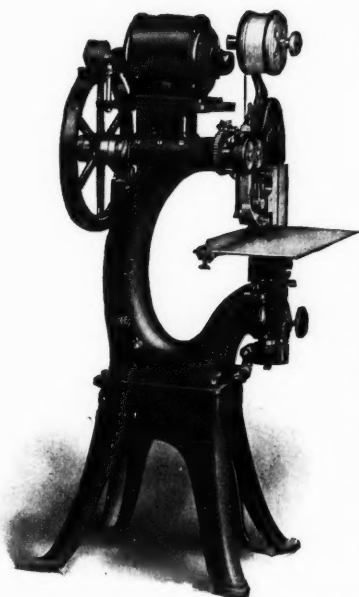
Patented May 7, 1912.

Whether you have a big shop or a little one, you will be surprised to learn how easy it is to increase the profits
on the work you already do and how easy it is to get the machine that does it.



EMBOSO SALES COMPANY

RIGGS BUILDING, WASHINGTON, D. C.



PERFECTION No. 6

THE Stitcher for General Utility

By general utility we mean a machine adaptable to every need
of the average shop.

A machine that can *instantly* be regulated to any desired thick-
ness within its wide range of capacity — two sheets to 7-8 inch.

A machine that will take round wire 20 to 28 gauge, or any
combination of flat wire between and including these sizes, and
a machine that can not be put out of order by ignorance or
mistreatment.

There are many exclusive features characteristic of every
Perfection Model. This is why they have met with such
a great popular demand for the past 30 years.

*These exclusive features and other interesting details are described and illustrated in
an attractive booklet we would like to send you. Ask for a copy to-day.*

THE J. L. MORRISON COMPANY, Inc.

NEW YORK CITY
151-153-155 W. 26th Street

CHICAGO
116 W. Harrison Street
Phone, Harrison 6045

NIAGARA FALLS, N. Y.
Home Office and Factory



U. P. M.—*The Trade-Mark of Quality*



Berwick & Smith Co.

are one of the oldest and best known book printers in the country. Their plant at Norwood, Mass., has long been recognized as a model one. In fact, one of the largest pressrooms in the world is to be found at

The Norwood Press

Years ago static electricity caused constant trouble in their pressroom. Waste was high and the quality and quantity of production uncertain.

Chapman Electric Neutralizers

were installed. Maximum production, minimum waste and highest quality work immediately resulted. To-day forty-eight presses are equipped with Chapman Neutralizers running the year round.

Send for circular No. 63. It tells of other prominent printers and publishers to whom the Chapman Neutralizer is indispensable.

The U. P. M. Trade-Mark of Quality is also found on our Vacuum Bronzer and Automatic Feeder.

United Printing Machinery Company

116 East 17th St.
New York

100 Summer St.
BOSTON

325 S. Market St.
Chicago

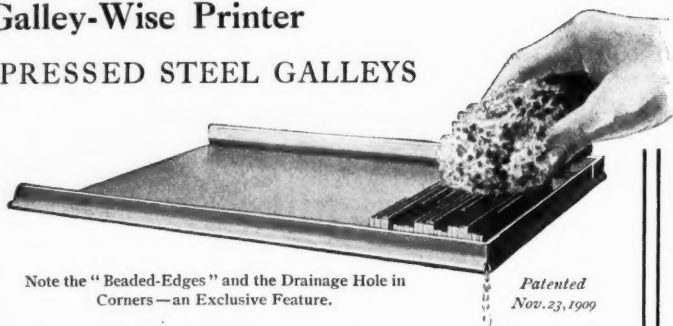


Challenge Pressed Steel Galleys

The Choice of the Galley-Wise Printer

THE reason CHALLENGE PRESSED STEEL GALLEYS are specified by *galley-wise* printers the country over is because they give satisfaction. Their sale is great because they give dollar-for-dollar value.

CHALLENGE PRESSED STEEL GALLEYS are the only galleys which *provide for drainage of cleaning fluids* (a patented feature), eliminating danger of rust or corrosion. They cost no more than others but are worth more—*much more*. Send in a trial order to your dealer, boldly *specifying* CHALLENGE PRESSED STEEL GALLEYS, and get acquainted with *real galley satisfaction*, once and for all.



Note the "Beaded-Edges" and the Drainage Hole in Corners—an Exclusive Feature.

Patented
Nov. 23, 1909

A small sample Challenge Pressed Steel Galley complete with new improved Challenge Galley Lock mailed free to established printers upon request.

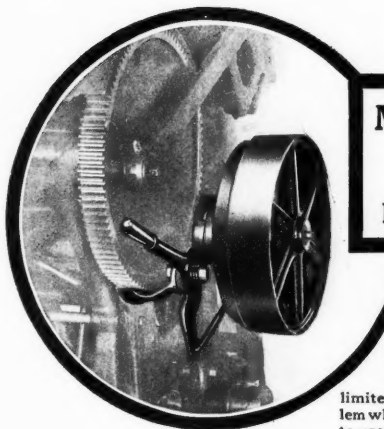


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Main Office and Factory, GRAND HAVEN, MICH.

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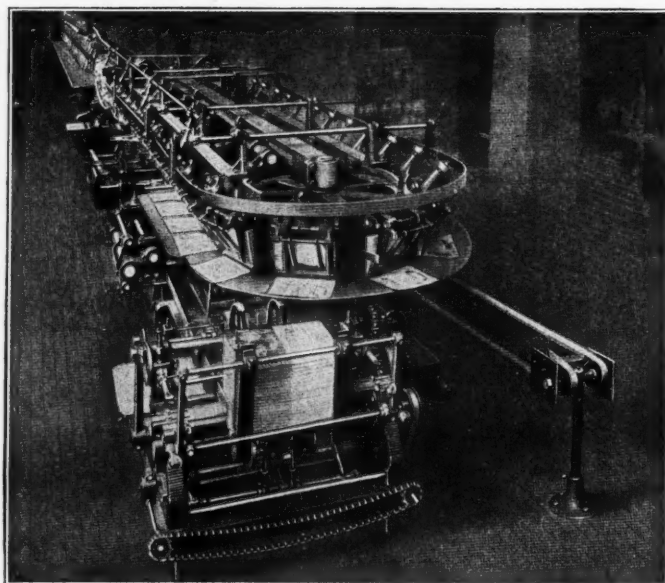
FIVE HUNDRED New Model High-Speed Boston Wire Stitchers Number Two have been sold within the last three years. Customers who desire early shipments should send in their orders as early as possible. The Number Two Boston Stitcher may be ordered from any of our Selling Houses, or from dealers east and west

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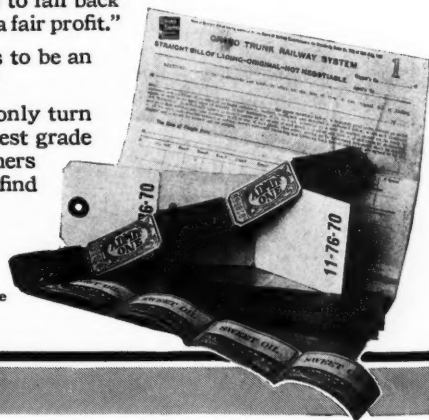
"But how about quality?" asked Perry. "You know that it has to be an A-1 job or we will never get another chance with these people."

"Oh, you needn't worry about that point. Our *Meisel* will not only turn the job out quicker and cheaper, but the work will be of the highest grade in every respect. By the way, Perry, you might tell your customers that we have a *Meisel* in our plant. Our other salesmen often find this a big selling point, especially in the case of 'specialty' jobs."

"Specialty" printing means real profits and steady business. Every little country and city printer will write us for a recipe to get rich quick.

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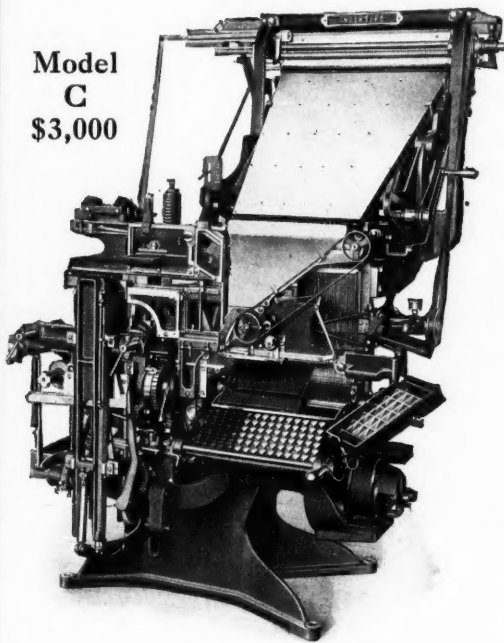
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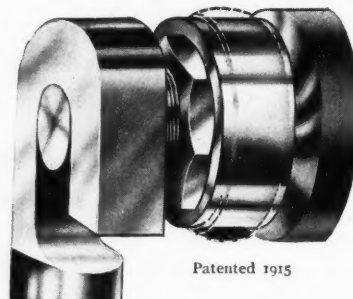
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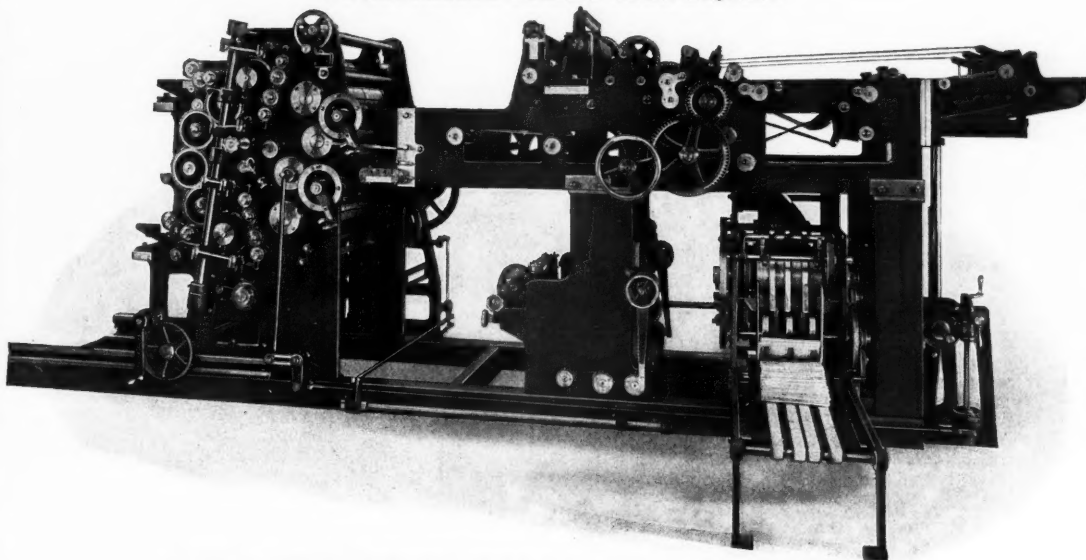
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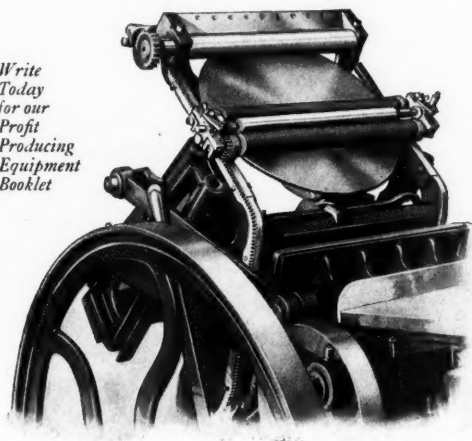
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Today
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Producing
Equipment
Booklet



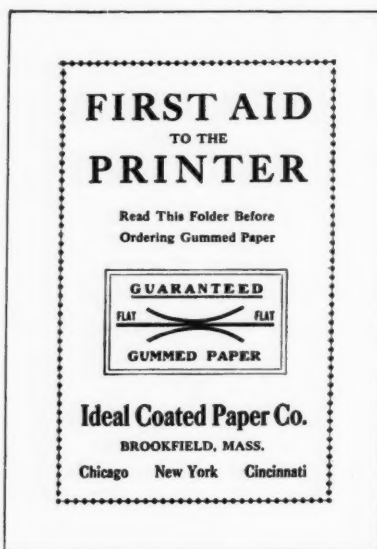
THE DOYLE-ALLEN *Ink Distributor* is the only Vibrating Distributor for Job Presses on which the metal vibrating roller is *positively* driven by gears in combination with a rack at the side of the press.

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PER HOUR**

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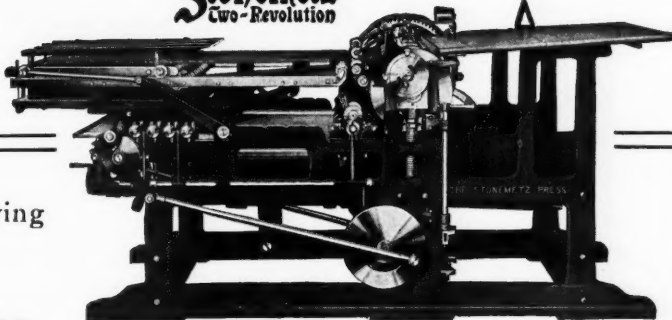
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With Other Heavy types of Job Press and
Note the Golding is the Heaviest of All



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DUPLEX DISTRIBUTION—This means two distinct distributions from two separate points at each impression. The four-roller distribution going down from fountain, and the four-roller distribution going up from the duplex distributor.

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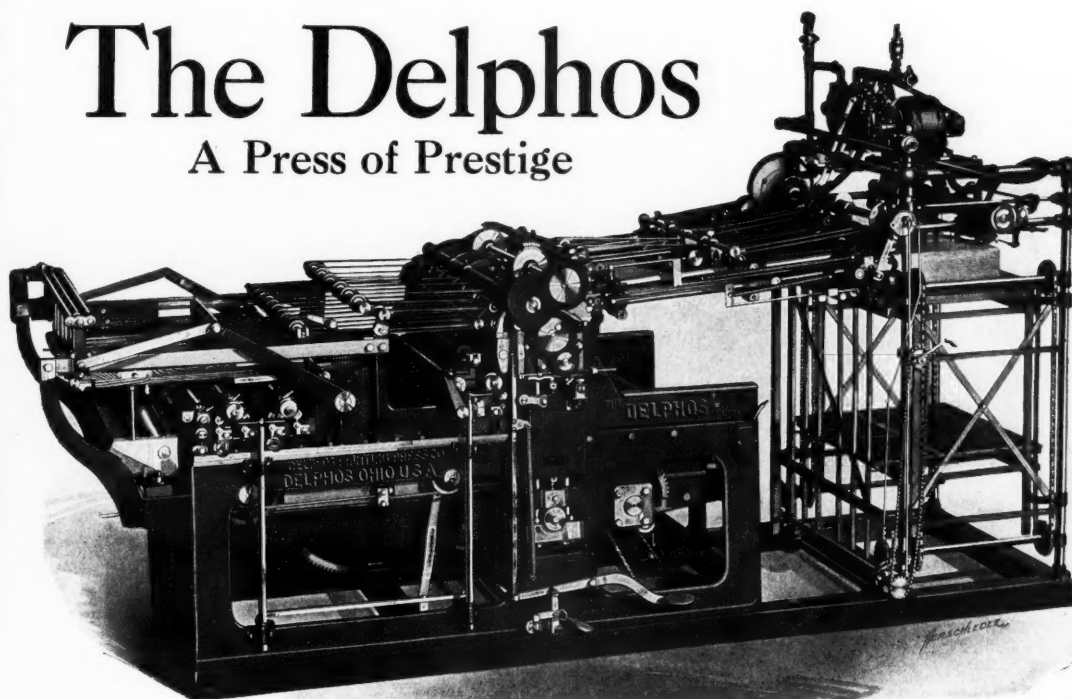
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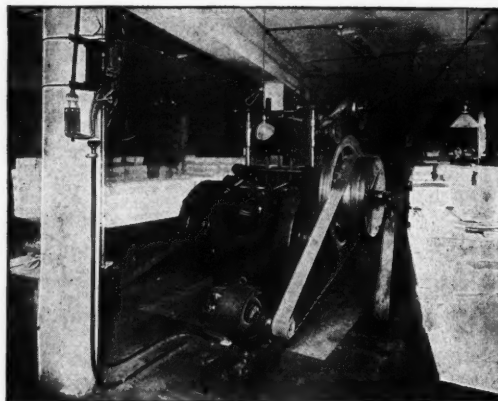
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Made in two shapes, round or square, and from your hardware dealer, \$1.50
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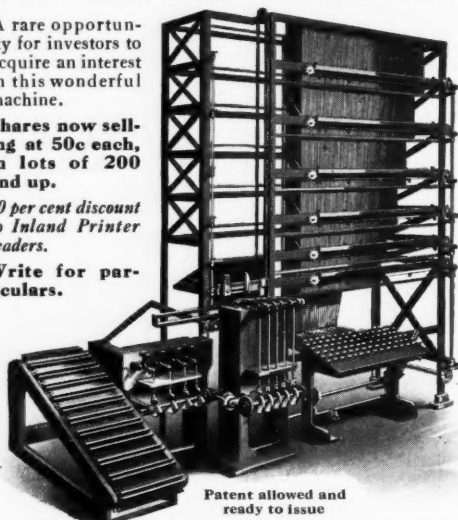
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A *Star Composing Stick* has several points of superiority besides the generally recognized "Star" locking quality—no holes to wear larger or pins to wear smaller.

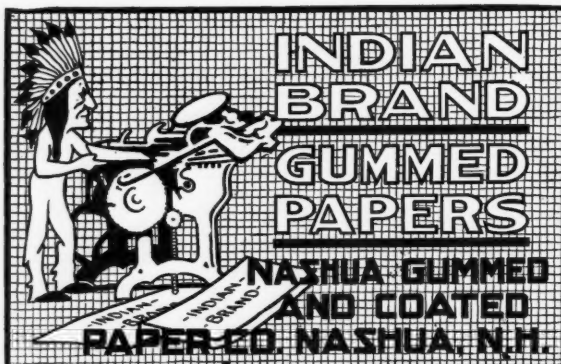


The grooves that lock it to measure do not wear with continued use.

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- it is light and convenient to hold.
- it is easy and quick to adjust.
- it has 6 to 8 ems greater capacity than other sticks of equal size.
- short measures set in a "Star" make up accurately with lines set their combined length.

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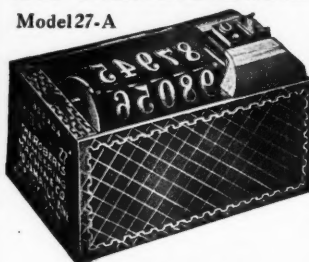
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Model 27-A



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Style K

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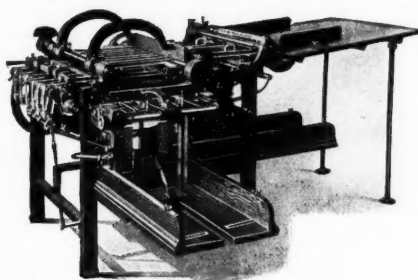
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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 58

DECEMBER, 1916

No. 3

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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632 SHERMAN STREET, CHICAGO, U. S. A.

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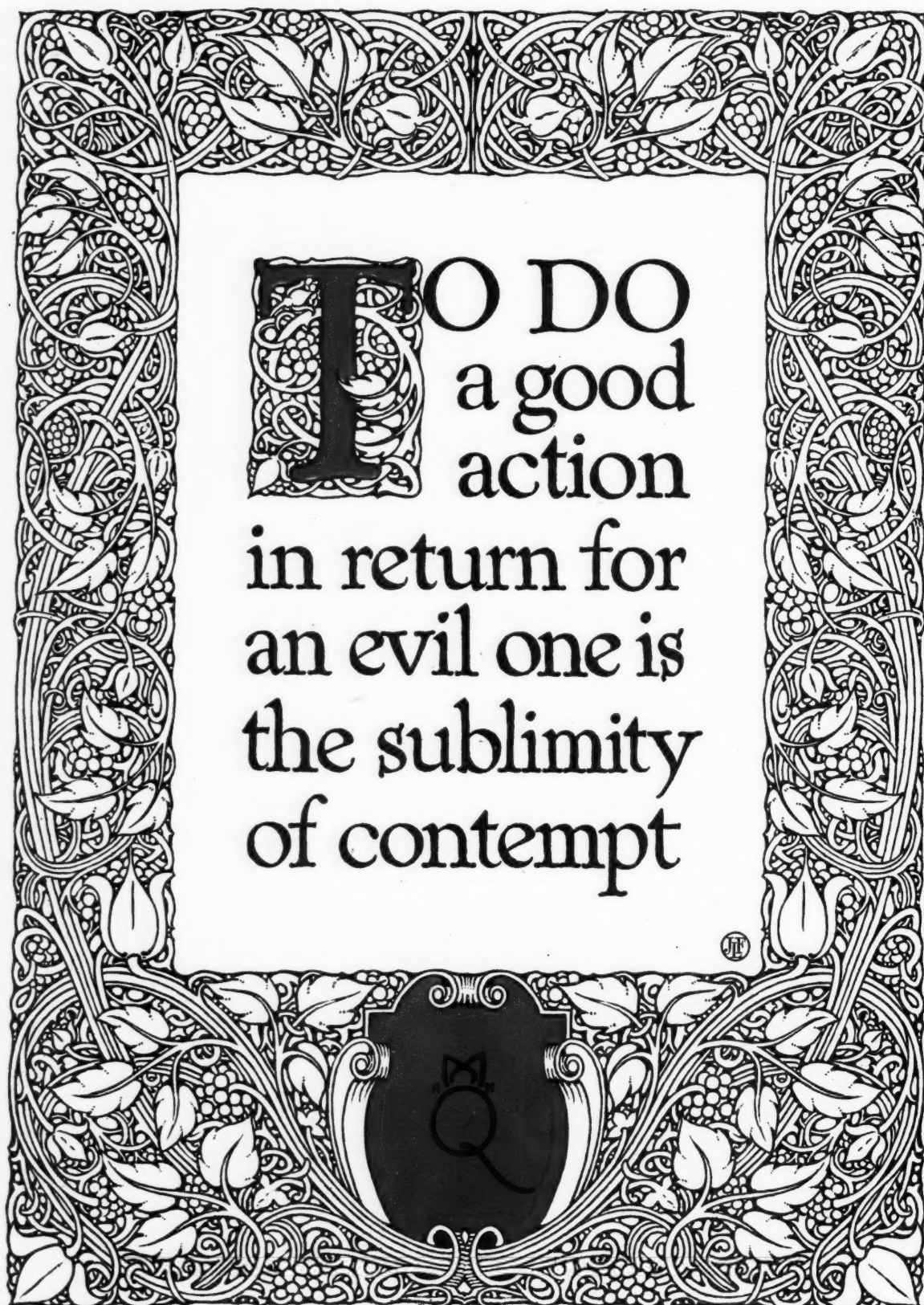
PROFIT is the
product of *Labor*
plus *Capital*,
multiplied by
good *Management*
You can hire the
first two. The last
must be inspired



FAST



Designed and lettered by Harry W. Leggett, Ottawa, Ontario, Canada, self-taught typographer, designer and letterer, who has done some exceptionally fine work in those lines.



TO DO
a good
action
in return for
an evil one is
the sublimity
of contempt

Designed and hand-lettered by J. L. Frazier, Chief Instructor Inland Printer Technical School,
department of job composition and hand-lettering.

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Terms: United States and Canada, \$3.00 a year in advance. Foreign, \$3.85 a year.

Vol. 58

DECEMBER, 1916

No. 3

"OVERLOOKING NO BETS"

By ROSS ELLIS

A mechanic art like printing is merely special knowledge and skill in handling special materials. But no other art impinges on all human endeavor so insistently or so universally as printing. It is, therefore, a system of tools in the hands of the printer who studies values and the peculiar applicability of certain kinds of printing to move or influence certain values. This story tells how one printer "raised the wind."—Editor.



WHEN the twelve o'clock whistles blew, Webb Daniels, of the Daniels Art Shop, laid down his pencil and reached for his coat and hat.

"Oh, Billy!" he called to his salesman, who was just disappearing through the street door, "wait a minute and I'll go to lunch with you. Mrs. Daniels is out of town to-day and I'll have to forage for myself."

Billy Halloran stepped back into the office and stood looking doubtfully at his employer.

"I'll be glad to have your company, of course," he hesitated, "but I don't know whether you'll like my choice of restaurants. The place I'm headed for is a little dump down by the river, where you have to sit up on a stool and eat off a counter."

"I guess I can stand it if you can," said Daniels, "but why do you pick a place like that?"

"Because it's the only place west of the Massachusetts State line where I've ever found genuine Boston baked beans," was Halloran's reply. "Come to think of it, you are an old Bostonian yourself, and this ought to be a treat for you."

"I'll try anything once," laughed his employer, and they started down the street together.



"I'm headed for a little dump down by the river."

The better class restaurants have more or less printing done. If you patronize them, it gives you a good argument for reciprocity on their part in the form of orders. A printing salesman has almost as wide a field as a life insurance agent, and he ought to see a possible customer in practically every man he meets. Certainly he should try to get some business return for every order he himself places."

"Yes, yes, go on," giped Halloran.

"It's no laughing matter," Daniels assured him, "and I'm working it out as a living reality, so far as my own personal purchases are concerned. You'll notice that we are getting orders right along from the Blenheim Market, and The Three Little Tailors sent in a good order for paper suitbags this morning. I told them that if they expected to get business from me they'd have to show their appreciation, and they were glad to do it. You'll find that all of the merchants are. They don't care where they place their printing orders, so long as they get good work and service, and if they can oblige one of their own customers by patronizing him they jump at the chance. This restaurant game is one you ought to work, for you take luncheon down town every day,

Before they had gone half a block, an idea which had been working in Daniels' mind began to express itself in speech.

"It seems to me, Billy," he ventured, "that you are overlooking a bet, and if we are going to make a great big success of our business we can't afford to overlook anything."

"What do you mean?"

"Why, this question of where you take luncheon.



"The beans win."

while I go home at noon except when my wife is away."

Halloran slowed his pace. "Maybe you'd like to try one of the high-grade places to-day," he suggested. "You won't find any business at Griffin's beanery, that's certain." He sighed. "He surely does bake good beans, though," he added wistfully.



"This isn't Boston, though."

"The beans win," laughed Daniels. "You've aroused my expectations." Ten minutes later they were perched on stools in front of a battered wooden counter, sniffing the appetizing aroma of New England's most famous dish.

The little restaurant was located near a large factory, and it was evident that it drew its patronage from among the more poorly paid workers. Though the place itself was scrupulously clean, Daniels was somewhat taken aback by the grimy and perspiration-soaked crowd that elbowed up to the counter. One taste of the golden-brown beans, however, and wild horses could not have dragged him from his perch until an appetite which had lain dormant for almost a decade had been satisfied.

"Great stuff!" he assured the proprietor, when the last bean and ultimate morsel of brown bread had been stowed away. "I'll pay both checks. What do I owe you?"

"I guess thirty cents would be about right," said the man behind the counter. "I charge these boys that come here regularly only ten cents a pot, but for transients I guess fifteen cents wouldn't be too much."

Daniels laid a fifty-cent piece on the counter. "Keep it all," he begged. "My conscience would give me indigestion if I paid you any less for the best food I've tasted in years."

"I wish more people felt the same way," was Griffin's comment. "I did charge fifteen cents to everybody when I began, but the boys around here thought that was too high a price for beans, so I had to come down to a dime. There ain't anything in it at that price, it's a fact, but what can I do? Folks won't pay any more."

"A New Englander would," insisted the printer. "To my personal knowledge they were charging thirty-five cents an order in Boston for beans no better than these, almost ten years ago."

The other nodded. "This isn't Boston, though."



"I talked hundreds of dollars right into his pocket."

"But there are plenty of Bostonians in Millville, as well as other New Englanders, and people innumerable who know a good thing when they taste it." He turned to Halloran. "Do you know what he needs, Billy?"

The salesman shook his head. "Money, I imagine," he contributed.

"You said something," agreed Griffin. "I had a

little to the good when I started this place, but in three years I haven't put by a dollar. I've been lucky to make a living and keep even."

"You need to advertise," asserted the printer. "You need to let us hungry New Englanders know that there is one place in Millville where we can get genuine Boston baked beans!" His eyes lit up with enthusiasm. "Why, I can design and turn out for you some advertising matter that will pack this place every noon with a class of trade that will gladly pay you more than double the prices you get to-day. There isn't any guess-work about this—not by any means. I know it can be done. Of course you ought to have a better location, but that can come later. How does it sound to you?"

Griffin rubbed his hands together nervously. "It—it sounds good," he hesitated. "Would it cost much?"

"It will cost very little to produce sufficient results to convince you that you ought to do some real advertising," asserted Daniels. "Ten dollars' worth of blotters, which I will design and print for you, will start some of the better class of trade your way. If at the end of a month you think you have made a bad investment, I'll promise to come down here and eat ten dollars' worth of beans, myself. What do you say?"

"I'll risk the ten dollars," agreed the bean merchant. "I like the way you talk. You certainly put hope in a man."

Daniels slipped from the stool and started for the door. "You will get your blotters to-morrow afternoon," he promised his new customer, and, followed by Halloran, passed out into the street.

The sandy-haired salesman looked at his employer accusingly. "Gee! You are quite a bunco-man," he ejaculated. "You talked ten dollars right out of poor old Griffin's pocket."

"I talked hundreds of dollars right into his pocket," Daniels shot back at him. "For every word I said in my own interest, I said two in the interest of my customer. If that isn't true, then my whole theory of the value of printers' ink is wrong and business is nothing but a scramble for money. But I don't believe I am wrong. If you do, there is very little hope of your developing into the kind of salesman I want you to be—one who can use constructive methods in selling."

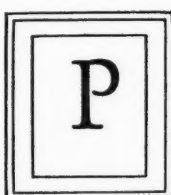
Halloran flushed, and seemed about to make an angry retort; but perhaps a prudent instinct restrained him.

"I guess you are right," he said. "Anyhow, I'll have to admit that you don't overlook any bets."

AUTHORS, PRINTERS AND STANDARDS

By F. HORACE TEALL

Becoming critical when it is too late to apply a remedy is an affliction that we all experience after the book or the job is printed. Systematic painstaking begins not only in crossing your t's and dotting your i's, but in seeing to it that you have them and the other letters in the right place and according to some accepted authority. Authors are anxious to be geniuses. Start off with the conception of genius as the art of taking pains, then the printer will back you up if no one else does.—Editor.



PRACTICE in language forms can never be conformed to one universal standard, so that one style of spelling, punctuation, capitalization, compounding, or dividing will be equally acceptable to every one. Language, like all human affairs, can not and should not have such inflexible stability. We have, and always must have, many standards. Nevertheless, authors and publishers will certainly be better satisfied when they find a better and more economical way to secure just what they want from the printers. And that must come through standardization in the making of copy, since the one and only sure means of correct production in the printing-office is copy that can be followed literally.

Copy can be made as perfect as print should be; and if it is not so made, as most of it is not, the inevitable penalty is unnecessary expense for correction in the type. This is the reason for placing authors first in our writing. Authors are the prime movers in production, and must learn to be systematic in matters of detail unless they are willing to pay for sys-

tematizing by others. Many writers still think that they may leave all little details of form to the printers, which is not so likely now of securing a good result as it once may have been. It is not so well known to writers as it should be that printers long ago ceased to influence matters of form, if in fact they ever did exercise such influence, as G. P. Marsh and many others said they did. G. P. Marsh was a philologist who lectured at Columbia University and published his lectures, in one of which he noted what he called the influence of printers on the language as follows:

"At a somewhat earlier stage of the art the convenience of the compositor overruled all things, and, in spite of the [mechanical] improvements to which I have just alluded, there are few writers who do not even now sometimes suffer from the despotism of that redoubtable official. . . . The convenience of spelling and punctuating according to a uniform standard so greatly overbalances the difficulty of accommodating the matter to the page, that authors now complain, not that the printer's orthography is too variable, but that it is tyrannically inflexible."

He quotes a French author as saying, in answer to a criticism for violating his own principles of orthography in the printing of an essay: "It was not I that printed my essay, it was Mr. Didot. Now Mr. Didot, I confess it with pain, is not of my opinion with regard to the spelling of certain plurals, and I can not oblige him to print against his conscience and his habits. You know that every printing-office has its rules, its fixed system, from which it will not consent to depart." This, of course, refers to French printers, but it is quoted in a lecture replete with similar assertions about English printers.

That notion that printers exercise such tyranny never was unqualified truth, being largely based on the fact that somebody printed juvenile and grizzly when its author wrote juvenal and grisly, which really showed some printers' ignorance, not a prevailing custom. What we wish to impress upon the authors' minds is the fact that they can not too quickly free themselves from any such ideas about printers. Some flexible ideas of system are partly enforced now by some publishers, with whom authors must discuss the matter if they have any individual preferences. The authors should write everything exactly as they wish it printed. It would be hard to find a printer now who would insist upon any system of practice other than what a customer orders, and almost equally hard to find one who, if told to suit himself as to style, would not simply follow copy. There's a reason.

With the understanding that we here refer only to printers who work for a number of customers, especially for various publishers, we make some assertions that probably would not be true if applied to an office devoted to the work of one firm only.

The day of "office style" has practically passed away, and we now have instead in every office a number of styles almost equal to the number of customers. Everything is commercialized unmercifully. Say what you will, the printer dare not put much real intellectuality in his work, even to the extent of making correct what is accidentally wrong in copy, and absolutely can be right only in one form. There are some exceptions to this, but no way by which the printer can tell just where to draw the line. Even flagrant errors in grammar, which should be known as errors to every schoolboy, are not allowed to be corrected. A striking instance of publishers' perversity and printers' docility was shown on an author's proof from well-known publishers recently. These publishers print German names beginning with von with a small *v*. On the proof mentioned was a paragraph that began with such a name, where, although the editor had marked it down on copy, the printers had naturally set a capital. On the author's proof the publishers' reader marked this first letter of a paragraph lower-case, with the remark, "See copy." And this outrageous violation of the very simplest universal practice was accepted (though with useless protest) by the printers' final reader! Another publisher changed in a British reprint "stertorous breathing" to "stentorious," and insisted upon it, regardless of reason, and had to have it. What of printers' tyranny? They can't do business and refuse to do what their customers wish.

What we have said does not seem *prima facie* favorable to standardization, but rather strongly adverse. But we must remember that there is no proposition that all work should conform to one standard. It would certainly be comfortable to have a universal system of spelling, for instance, but it needs no telling that that is impossible. We have two main standards generally distinguished as British and American, though the records of each vary somewhat in different dictionaries. Certain publishers always order their work to have British spelling, and mainly send copy that is spelled in the American style. Others send copy with British spelling and order the contrary style. Others demand that everything shall be just as it is in copy, and send copy in which numerous words are written differently, without regard to system. Of course, under the last order printers can not be systematic.

Such systematizing as may eventuate must come from publishers and authors. Let us venture one proposition. Do not merely tell printers to use British spelling, for instance, because you may not get what you really want. There are differences in British spelling. Have the spelling made as you desire it in copy, or prepare a list of spellings and print a number of them to send with copy. Kindly permit us to remark, with Jack Bunsby: "The bearings of this observation lays in the application of it."

MAGICAL TIPS ON THE BLACK ART— WAGGING THE COMMUNITY TONGUE

By C. RAIMOND COLLINS

In this article the author speaks of an "adversary." There is no such animal. The rival newspapers in a community are like two firemen fighting about the hose while the house is burning. The newspaper is the constructive power of a community, it is the medium of intercommunication. It is the expression of the "reason why" of a community. The newspaperman who has the big conception of his work has no rivals, for every one working to that ideal is an assistant in the vast ocean of possibilities, and the means to do the work will come when the right vision is obtained by the newspaperman.—Editor.

FOR a large number of years the newspaper has been the pulse of the universe; it has been the means of letting the people know—the medium between the world and its inhabitants. As in every other form of industry, it has advanced, step by step, almost to a point of perfection, especially in the metropolitan cities. But in every community may be found publications which are in the same rut as those of a century ago. Their mechanical departments may be complete and up-to-date; their circulation and advertising departments are even with the times, but the editorial division has apparently fallen far down into the ditch of slothfulness and is gradually pulling the remainder of the organization after it.

They need new blood, for their present editors are dead from the chins up; they can see no farther than their noses. They believe that because a few bewhiskered subscribers, who have been receiving the paper since it was established, have rebelled at modern alterations and have threatened to cancel their subscriptions, they must continue to follow the methods of Benjamin Franklin.

It is well to heed the demands of your subscribers, but why cater to that clientage which is daily dying off, and slowly but surely leading your paper to the grave with it?

Why not bring your sheet down to the times? Adopt new plans and solicit the patronage of the new life of your community.

Many editors have apparently disregarded the fact that their publication is the real tongue of the community—the medium between the world and the people. They pay no attention to layout. Typographical errors disgrace every column, and the most rancid story is given full space and prominent position. They fail to consider that at least a small

portion of their readers are educated and that such erroneous methods prove disgusting to them. They place poorly educated, unable writers on their staffs. They allow their reporters, and outside representatives, to mingle with their patrons in drunken and otherwise disagreeable conditions. They give their publications a black eye from a dozen sources and then wonder why they are not leading the field.

Stand your paper back in a corner, Mr. Editor. Measure it up and down, and from side to side. Uncover its defects. Find where it can be bettered. Then proceed to eradicate the objectionable features. Turn over a new leaf. Start from a new base and rebuild the sheet along modern lines. Follow the latest specifications and come out with a new model that will surprise the community. If your publication has headed for the city dump there is but one way to save it, and that is to rebuild, to start over again.

The editorial staff is a newspaper's most essential department. It is the life-blood of the publication. When its pulse-beats become slow the remainder of the organization gradually sinks lower and lower, until "30" is called by the sheriff.

Do not allow an adversary to take the lead in your field. Your publication is as much a tongue of the community as your worthy contemporary. You have as much right to popularity with the people as it. But you will never entice that good-will until you have shown the inhabitants that you deserve it.

Get a new start, *now!* Begin with your front page and make your entire paper a veritable bed of life and interest. Take greater care with your reportorial force. See that you get all of the news and that it is written in a manner that is easy to read and worth reading. Pay more attention to heads and layout. Adopt a system in making up each page and stick to it. You will find the community will appreciate it, and, though it may be a little slow, it will eventually come your way and you will reap results commensurate with the efforts you have put forth.

Editorial features, sport features, market features, current news cuts, and the dozen other forms of special articles make for a better, more down-to-the-minute paper.

There is no reason why you should follow in the footsteps of any one. But you can not place the blame of your failure to lead on the paper or on the community. You, Mr. Editor, are responsible, and until you bring your publication down-to-date and bury some of your musty ideas you are going to continue to travel the downward path, until the inevitable rocks welcome you.

Take an interest in the community if you would have it become interested in you.

CONCERNING PAPER—SOME PROBLEMS AND SOLUTIONS

No. 1.—By THOMAS R. BUTLER

Paper is so much in the mind of the printer to-day that it is almost an obsession. The following article by a practical pressman on the treatment and handling of paper, as well as the facts regarding its variability in manufacture in the same mill, will be welcomed by our readers—which is to say it should be welcomed.—Editor.

AFTER all that has been said on this subject, and all the excellent suggestions that have been made in our various trade journals from time to time, there is still a lack of knowledge among printers generally concerning paper. It is of primary importance that pressmen in particular should possess some slight knowledge of the various processes paper undergoes in its manufacture, and should know something of the material with which they have to work.

The writer is fully aware that the subject under consideration is one to which a volume could be devoted, but the following article is just a brief survey of the various "hair-raising" problems, etc., which more or less confront pressmen in their every-day work. He trusts, however, that the following will in some measure supply a need which he himself had felt at the commencement of his career as a pressman.

STRETCHING AND SHRINKING, ETC.

A knowledge of the various processes of manufacture forces one to the conclusion that there is no cure for such evils as stretching, shrinking, cockling, peeling, etc., and that paper will always be peculiarly susceptible to moisture and the varying changes of temperature, until some genius invents some method of making paper without the aid of water or its kindred elements.

This desideratum being in the dim and distant future, what we are chiefly concerned with is some sound advice which can be followed in working and handling paper. It will be generally conceded that the ordinary run of printed matter presents no insurmountable difficulties, but when dealing with register and colorwork, particularly on coated papers, the difficulties enumerated above present themselves persistently for solution. Some pressmen attribute the mischief as arising in the manufacture. Possibly in some instances, but I think the whole crux of the matter lies in the period of its dispatch from the mill to the time of its use. For instance, the atmosphere of the stockroom at the mill will in all proba-

bility be hot and dry; then, after dispatch, comes the delay during transit, and perhaps by the time its destination is reached, several atmospheric changes have been experienced, causing expansion and contraction. Even when it has reached its destination it is almost bound to undergo another change, that of being removed from the stockroom to the pressroom. It is obvious that with paper that stretches and shrinks according to the varying temperature and moisture of the surrounding atmosphere—and all papers do so more or less—accurate register on large sheets of “multi-color” work is practically unobtainable.

And now, how to remedy this is the question.

The chief precaution to take is to see that the paper is to hand some time before the job goes to press, and have it placed at once in the pressroom. On arrival it should be taken from the wrappers and, if possible, hung from the roof in small quantities by clips specially made for this purpose. The temperature of the pressroom should at all times be kept between 65 and 70 degrees Fahrenheit. After it has had time to expand or contract, and has become permeated with the particular atmospheric conditions prevailing, it may be taken down and stacked, and afterward should be kept in stacks during the progress of the work, if the particular job will allow it without incurring other evils, such as sticking, offset, etc. Where clips are unavailable, keep stock in stacks right through the job. Another good plan is to put stock right away into slip sheets. The effect of these precautions is to get paper, especially that which comes in overloaded with moisture, dry before any printing is done, or if it arrives too dry, to allow it to become charged with moisture equivalent to that prevailing in the pressroom, with the result that no shrinking takes place if no great change takes place in the weather in the meanwhile.

During the progress of a job too much care can not be exercised in keeping stock well covered. When paper is once seasoned, the closer it is packed together the less danger there is of changes taking place.

Cockling and creasing are also troubles due to atmospheric conditions. In this case, however, the first precautions rest with the paper-maker, and secondly with the dealers. The origin of the trouble is in the manufacture and rests with the men who made it. It occurs between the suction box on the paper-making machine and the first set of drying-cylinders. Should the machineman have the cylinders too hot or too cold, more often than not, there is trouble for the printer. The knitting together of the fibers largely depends upon these drying-cylinders, and the temperature is the deciding factor whether they will “knit” together properly or otherwise. It is of importance that these cylinders should be running at a uniform temperature to obtain the best results. A drop in temperature is often brought about by the changing of staffs. For instance, it is possible

for the day staff to have the drying-cylinders running at a correct temperature and when the men on the night shift take up their duties they lose the running, or it may be vice versa.

We now go to the dealers. Some do not yet realize the necessity for treating paper for fine printing with fine handling. Covering of ordinary wrapping-paper is not sufficient, and one is disposed to think that this is used in a damp state, judging by the condition of the edges of some papers when received. I have seen paper so swollen at the edges that when placed on a flat table the ream had the appearance of a saucer. When paper is received in this condition, showing hills and hollows like the surface of the sea, all attempts to make it lie flat are useless, as, indeed,

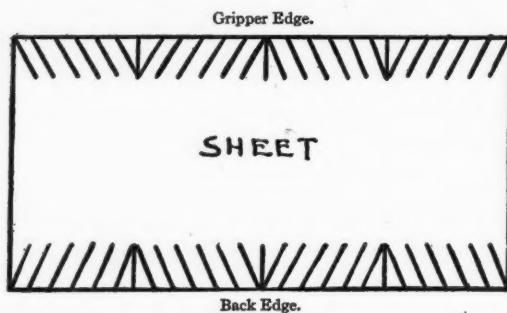


Diagram 1.

are all attempts to secure accurate register, or to print a form with rule borders free from "slurs." The remedy, obviously, is to pack the paper so that the edges are afforded equal protection with the center of the sheets, and the only way to secure that is by packing paper intended for fine work in suitable boxes, air-tight if possible.

In printing stock of this description I have found by experience that the following answers admirably and eliminates creasing to a great extent: Lay sheet to gages, and drop first and last stop so that, should the paper be out of square, it will allow the sheet to rest better in the guides. Also have the first and last grippers holding the sheet tightly. Should the paper still crease, the edges will need to be broken down in the following manner: Break from the right edge to the center, then from the left edge to the center, for the gripper edge. For back edge, break from center to edges, as shown in diagram 1. This method has proved a success with all kinds of papers of different sizes.

It is of vital importance that paper should be handled properly. Where possible, adopt the permeation plan of spreading paper by means of clips, trays, lines, etc., to season it to the prevailing climatic and atmospheric conditions. This is the surest safeguard against paper troubles. Special precautions as to handling, wrapping, packing and stacking,

should be taken. Finally, for a complete solution we must look to the paper-maker, and it should not be such a difficult problem at the present stage of chemical research to discover a method of finishing paper which would make it impervious to dryness and moisture, and to heat or cold. Until a remedy is found along these lines we can at least insist that paper-makers and paper-dealers shall deliver paper in such a condition that we can call it "good," being flat, uncracked, no cockle on the edges, and in boxes, so that when the delivery man hoists it across his shoulder and bangs it down on the stockroom floor, it will not have its otherwise flat or smooth surface ruined by innumerable cracks and chinks, its edges jagged and puckered, or its corners turned up.

This being carried out, the rest is up to those in charge of the stockroom. Deliver the paper to the pressman in good condition and we can trust that patient, long-suffering martyr, who has grown gray or bald, as the case might be, in devising ways and means to surmount the troubles and difficulties arising almost continually during his efforts to produce a really artistic production. Give him the stock, I say, in "good" condition, and, other things being equal, he will "arrive." The other things are up-to-date machinery and materials, knowledge and training, sufficient trays to handle paper in the flat, clips for seasoning the stock, plenty of space for handling it with care, a pressroom of even temperature, sufficient time to achieve results; then if the pressman can not turn out a fine piece of printing, of which he and his employer can be proud, it is time to make a change in the personnel of the staff.

STATIC ELECTRICITY IN PAPER

Another item which sometimes causes trouble for the pressman when using smooth calendered stock is the astonishing readiness with which it picks up electrical charges. The slightest friction, bending or pressure, will often develop a pressure of thousands of volts, which will display itself in any one of a variety of contradictory ways, as trifling circumstances may determine, thus making it appear to most pressmen as a freaky and uncertain element. At one time it will cause one sheet to stick to the next one below it in the pile so firmly that they are torn in the effort to separate them; at another time the sheet is pushed away from the sheet below it—it "flies" and will not settle down on the pile, or will do so only in spots, and at these spots it will suck itself down firmly while pushing up in other spots, and so the sheet becomes wrinkled and even folds back on itself, absolutely refusing to lie down smoothly on the pile as is natural for it to do when there is no charge in it. At other times, while giving no outward sign of pushing or sucking, of attraction or repulsion, it will unexpectedly give the feeder a slight shock as he

forms a circuit with his hands from one surface to the other of a pile of paper. These apparently inconsistent and freaky actions are, however, easily understood and explainable by the simple fundamental law that positive and negative charges are always trying to come together and produce neutrality, and this very effort causes like kinds to repel and unlike kinds to attract each other, and they communicate their force to the paper to which they are attached.

Two surfaces electrified alike will always push apart, and two surfaces electrified oppositely will always suck together; but if the charge is not uniformly distributed over the surface of a sheet, or if it is in patches, one spot negative and another spot positive on the same sheet, then it becomes a question of the relative voltage of the different charges as to what will happen—and right here is where the complication of trouble arises on printing-presses. Paper almost invariably acquires a charge of negative electricity in passing the impression cylinder, and this charge is fairly uniform over the whole surface; but before reaching the delivery end of the press the uniformity is broken up, so that, while some spots retain their initial negative charge, other spots may actually be reversed and be strongly positive. The change is effected by action and reaction on induction between the initial negative charge on the paper and pieces of metal near which the paper has passed, modified by the presence of insulating bodies like wooden fly-sticks and cotton tapes, covering only a portion of its surface.

An old method of remedying this evil was to attach a damp cloth to the press so that the paper passes just beneath it. This can not be resorted to on all classes of machines. It is therefore plain that the only effectual remedy is an active force capable of dealing with both kinds, positive and negative, applied from the outside, to bring these wavering forces into stability, so that there will be neither attraction nor repulsion. Practical experience during the past few years with the alternating current as applied to this problem has proved conclusively that this is the only natural and adequate method of dealing with these forces and conditions. There are now upon the market various electrical contrivances, which when adjusted on the printing-press will completely and effectively bring about a stable and neutral condition. The alternating current, as its name implies, has in it both kinds, positive and negative, and in the presence of such a current the charges in the paper become their own destroyers under the law of like and unlike as above stated. Under this law the charges in the paper, whether positive or negative, whether in patches or uniform over the whole sheet, become self-selective and draw out of the alternating current the kind and quantity exactly to neutralize them. The air, being an insulator, would, under ordinary conditions,

prevent any interchange of charges between the paper and a conductor carrying the alternating current, so that it is necessary to provide a medium for the conveyance of these charges across the intervening space. This medium is easily supplied by means of ironized air, produced by the action of points, attached either directly to the alternating conductor or to pieces of metal in its vicinity. When the hand is placed before a point so located, a breeze is distinctly felt, which represents a stream of electrified air particles, or irons as they are called, which act as carriers and convey charges across space at a rapid speed, so that it is by no means necessary to have any material object touching the paper to effect its complete neutralization; as a matter of fact, the inductor-bars, as they are called in this system, are usually located so that the paper will pass by them at a distance of two inches, and it is customary to have only one of these inductor-bars on a printing-press, and have it located as near the delivery end as possible so that the paper does not have an opportunity to pick up any more charges by friction or by bending or pressure before being laid upon the pile, where it will then lie perfectly smooth and free from the sheet below it.

USEFUL INFORMATION CONCERNING PAPER GENERALLY

Another point of interest to the pressman is the finish of the paper, especially when doing illustrated work. Broadly speaking, there are three classes of surface, namely, coated, imitation coated, and uncoated. The first consists of a body paper coated with a species of clay and glue. The material forming the body paper is very important, with regard to ease in working. The best coated papers are made from esparto fibers which give a mellow paper. For the best qualities, the coating consists of barium sulphate and glue, while China clay and kaolin are used in the cheaper papers, which also contain a large percentage of mechanical wood-pulp in the body paper. This may be roughly detected by the tear, which is exceedingly brittle. An absolute and conclusive proof of the presence of mechanical wood-pulp in a paper is the crimson stain produced by pouring a drop of the following solution on the paper: Phloroglucinol, 2 gm; absolute alcohol, 25 c.c.; condensed H.Cl., 5 c.c.

Another reagent to prove mechanical wood-pulp in paper is a solution of anilin sulphate, which produces a yellow stain. There is really no very reliable practical test of the quality of coated papers, except to actually print upon them. Apart from this, the best method is to judge the smoothness of the surface by holding the sheet level with the eyes, facing a good light. There should also be a complete freedom from dirt spots and gray specks in a good paper. The color should also be noted carefully, for this is in proportion to the quality of the clay used.

The degree of fixation is also another important point with reference to the surface and may be determined by three tests:

1.—Moisten the ball of the thumb and press it against the paper. If the clay adheres to the thumb, then the coating is poor.

2.—Cut a piece from the paper and rub it against itself by means of the thumb and forefinger. From the loosening effect of the clay, the degree of fixation may be determined by comparison.

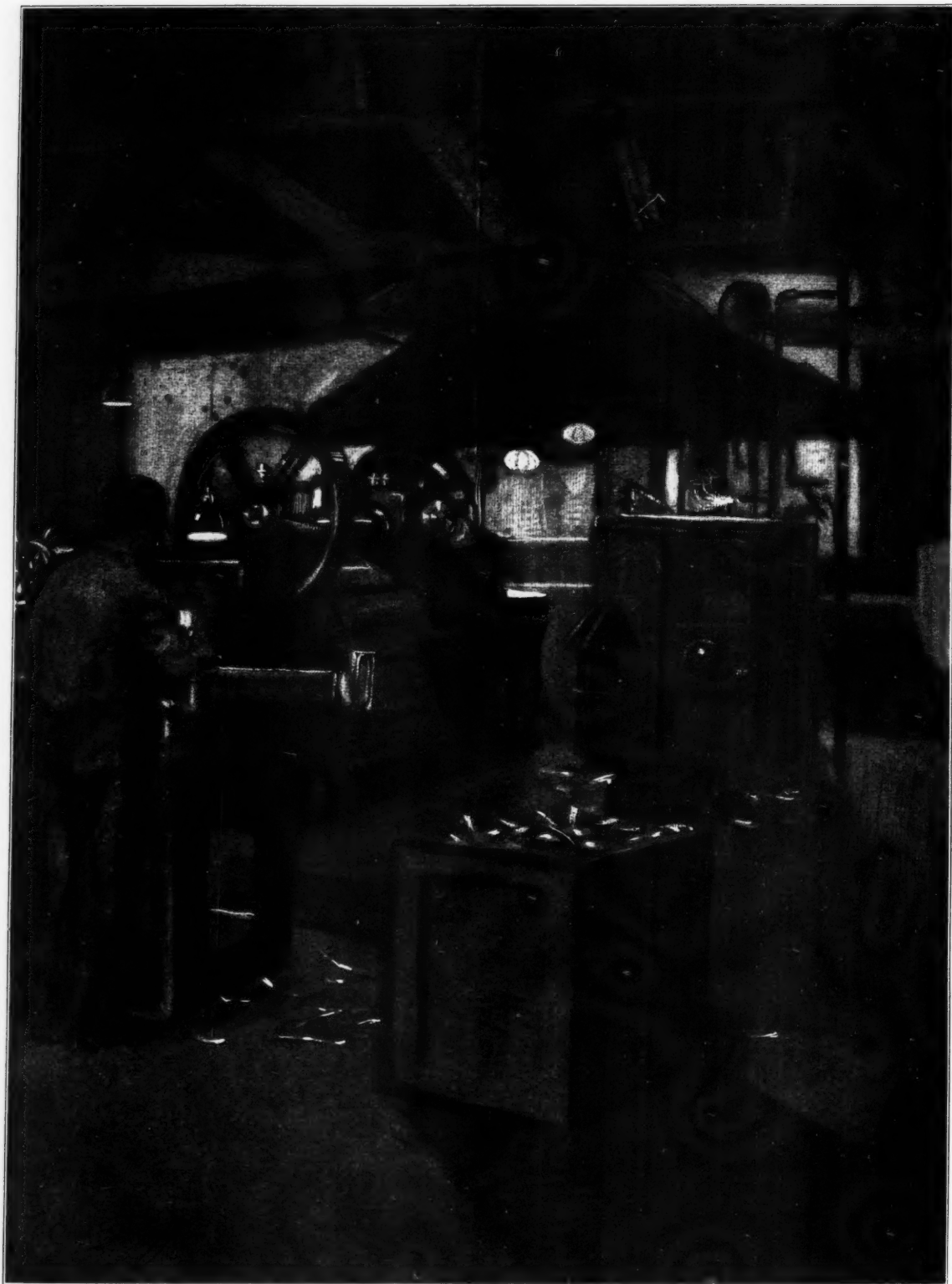
3.—Glue a strip of ordinary writing-paper with pure glue and stick it on to the coated paper to be tested. Allow it to dry, and then remove the strip. The extent to which the coating is lifted indicates the quality. If only partially torn away, the degree of fixation is low. If the fibers are actually torn away, the surface coating may be adjudged a good one.

TECHNICALITIES AND PRIORITY LAWS

By A. H. M.

THE social instinct brings men into organizations of one kind or another. A community of interest makes coöperative effort in these organizations—and rules are agreed to in order that accepted principles shall be sustained without having to debate them and reestablish them on every occasion. The principles of what is known as "public policy" make it impolitic to establish rules on matters that are generally accepted, and wherein the occasional modifications of these matters are easily settled on their merits. The effort of good legislators is toward the limitation of laws and technicalities, while the effort of the litigious is toward the multiplication of laws and technicalities. In consequence, where there is much law there is much injustice, and many men live off technicalities and the delays of justice. In such laws as the priority law the principle of public policy is overlooked, and the effort to sustain an unsustainable thing irrespective of the merits of each individual situation becomes a source of annoyance and the blowing of east wind. Take every case where the priority law is invoked, on authentic testimony. Place the merits of the cases on record. The law will be found unsustainable in reason and in justice, a menace to constructive organization, a disturber of order, and a weapon of offense in the hands of rule-or-ruin advocates.

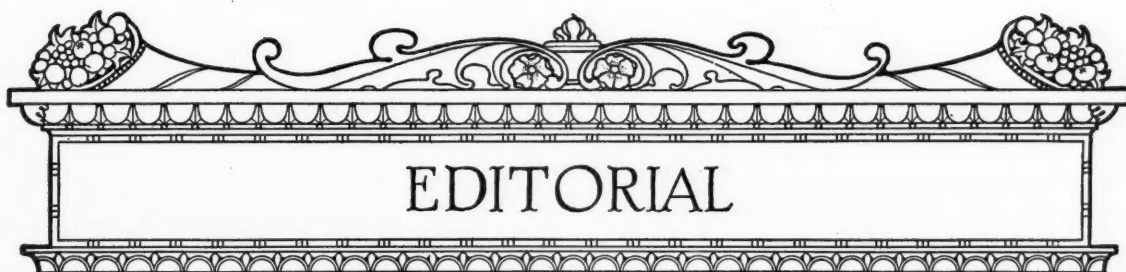
The man who uses his organization as a club for some petty gain or grievance is a poor thing in any organization. The man who forces himself into employment knows he is not going to stick. His egotism is satisfied, but satisfied at the expense of the organization he pledged himself to support. Those who sustain him are better men than he because they obey the letter of the law where he takes advantage of it. Fewer whiners in our organizations and more doers are wanted. The whiners want priority laws, the doers don't need them for the jobs are chasing them. In making arrangements for the just compensation of labor such laws as the priority law are a perpetual stumbling-block—a useless burden—a hindrance to things worth while.



INDUSTRIES ILLUSTRATED—IN A TYPEFOUNDRY.

Casting Leads and Slugs.

No. 17.—From the drawing by Carl Scheffler, Chicago.



CHRISTMAS greetings sound hollow in our world tragedy. New man animals are being born into heritages of hatred, class and national, but the "saving remnant" still battles against the idea that Christ has lived for naught. On whichever side your conception of your reason for existence inclines you to, so will the Christmas season be to you, and "A Merry Christmas and a Happy New Year" may be a world-wide greeting if we set our faces and hearts toward that consummation.

An Employer of Inferior Model.

A printer of eminence in London recently departed this life. His was a large establishment, and successful, and various associations have in his honor passed resolutions of the usual adulatory kind. He was, in fact, overbearing, discourteous and heartless with his employees, and it seems to me that the following comment on this man, printed in the *London Typographical Journal*, is of more value than volumes of polite post-mortem perjuries:

"Concerning . . . , I write under a keen sense of the necessity for restraint. I was apprenticed to him, and now that my impressions of him are mellowed by time and softened by the recency of his death, I can see little else but good in him. It used to be freely said of him that his bark was worse than his bite. He had, certainly, a blunt and overbearing manner, and was too much inclined to act on heat and impulse. Yet at bottom he was just, and not unkindly. I believe that, of the hundreds of apprentices who felt, while under his control, that he was harsh and exacting, most have come around to the belief that his arbitrary treatment of those who happened to fall under his displeasure — and there could have been few who escaped this misfortune — was, on the whole, good discipline. It was said that his friends were warmly attached to him, and that his private charities were numerous and, as far as possible, kept secret. At the office over which he ruled with a rod of iron for well-nigh half a century, he was certainly feared rather than loved, and he always exacted from all and sundry the last ounce of

energy. He made his shop the hardest in London, and would, I think, have gloried in this accusation as a tribute to his efficiency. A man of iron constitution, he had a contempt for weaklings, worked tremendously hard himself, and expected everybody else to do the same — without the same handsome recognition."

When on two occasions I visited this eminent man he was overflowing with courtesy. He had, like many another employer and superintendent, two codes of conduct: a commendable one for his "equals," and a brutal one for his subordinates. No gentleman can persistently assume brutality, but almost any man of bad nature on occasion can assume the manner of a gentleman. Doubtless few of this man's contemporaries dared to tell him what was their real judgment of him, but this incident may serve to show men of this type who may read it what sort of a biography they would have if the truth were told.— H. L. B.

Better Terms for Better Values.

There are more producers than there are exploiters and, consequently, exploiters draw the bigger pay. The producer is, in the main, subject to routine, and the groove he works in is usually hollowed out more deeply by himself and therefore more difficult to get out of. Vision is the quality that sometimes helps the producer out of the groove, but vision must have a chance to raise its head above the bench. The man whose energies are entirely absorbed by the daily routine may build his castles in the air, but he will have very little chance of putting foundations under them. For that he requires some little leisure and some little independence. The sweated worker is hopeless, and his hopelessness arises from his cheapness in the market. When he can be purchased in any quantity at some two dollars a day, it simply does not pay a business house to consider him very much. And the cure for his unfortunate position is clear. He must become more valuable. To become more valuable he must become more efficient. Efficiency commands a higher price and more consideration. With that comes a chance of the realization of visions.



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Nor is this merely a doctrine for individual salvation. With the increase of efficiency of labor as a whole, while in some departments there may be a tendency for its market value to be lowered, labor as a whole can calculate upon an increased share of the total product of industry. There is another reason than mere plentifulness which makes inefficient labor cheap. Efficiency, however plentiful, can not be maintained at anything below a certain standard. Highly skilled workmen, even in declining trades, continue to be relatively well off so long as they can keep in employment, notwithstanding the increasing number of the unemployed. The reason is that highly skilled work simply can not be done by men who are not up to a certain standard of physical and mental efficiency, and the standard can not be maintained below a certain market rate. It also entails a certain minimum in regard to general treatment, including fewer hours, sanitary conditions, and so forth. That phenomenon, visible now only in certain departments of industry, would become much more general if labor as a whole were more skilled. This argument, it must be admitted, would not apply to trades which are not susceptible of becoming highly skilled. The general laborer only requires a moderate efficiency, and if he increases his efficiency beyond what is required it will scarcely have any market value so long as he remains at the same occupation.

In the printing and kindred trades, however, we have a large group of occupations almost all of which are highly skilled. There is scarcely any limit to the marketable skill which can be acquired by a printer, an engraver, a lithographer, or a writer. The market value of his labor is almost certain to continue to go up with his increasing skill. This is true at the present moment of the individual worker. It is true to a scarcely lesser extent of the general mass of workers, because with the gradual betterment in the quality of work would come an improvement in the public taste, and upon that everything depends. It is clearly greatly to the advantage of the workers to increase the skilfulness required in their occupation, because it makes labor a more important consideration in the industry. Labor becomes more important not only when it comes to dividing up the total product of industry into wages, rent, interest, profit, and so forth, but also in the actual management. It enables the worker to demand not only higher wages, but better all-around conditions. Ultimately this must mean that the worker is in a better position to put a foundation under one of the greatest castles in the air which the mind of man has ever dreamed

of. That is to say, labor, skilled and organized, will be able to deal with those who exploit industry, not for its benefit nor for the benefit of the public, but for their own benefit. Indeed, in America, where the working classes have never taken to any great extent to the coöperative movement on the Rochdale plan, as have their fellow workers in Western Europe, this seems to be the only door through which labor can hope to attain to an effective voice in the control of industry.

The Photoengravers' Union and Trade Education.

In a previous discussion of the photoengraving industry we dealt with the grievances of employing photoengravers. It is a striking fact that in conversation with our representative the only grievance made out by union officials was in regard to education. Our representative repeated to them complaints about the incompetency of operators. The officials replied that journeymen did not have sufficient time to train apprentices. One case was referred to in which a man had served his usual period and was found to be incompetent because he had been kept at one comparatively unimportant process all the time. The union had very properly put him back in the apprenticeship class for another two years. That was doubtless as far as they could go toward righting the wrong. The employer in whose shop that unfortunate man had worked had, according to the union officials, deliberately cheated him, and had also done an injustice to both the employing and operating sections of the trade. The action of the union did something to protect the trade and the only remaining victim was the individual workingman concerned. It seems a reflection on the employers, especially in so well organized a trade, that the righting of the wrong was left wholly to the union. Of course, such a case ought not to have been allowed to occur in the first instance, and the union must bear the blame for not bringing to book the employer concerned. That both parties are remiss in this respect is proved by the admitted fact that most apprentices have to steal their trade, to obtain surreptitiously that which is their own by right. So long as this is so, how can employers complain of incompetence?

The machinery which exists in the typographical printing trade for the education of apprentices is almost wholly lacking in photoengraving. The discrepancy is the more remarkable because the latter is a trade which, upon the whole, is certainly not worse paid or less desirable from any point of view. The number of apprentices is limited by the union rules to one for every five journeymen, and there seems no great disposition to regard the

proportion as unfair by either side. Greater care should be taken to see that apprentices are given an opportunity to learn all branches, and some time and attention devoted to their systematic instruction. That seems clear, but the moment one makes the suggestion there is a distinct lack of enthusiasm on the part of employers. They calculate that it means an immediate addition to their expenses and that it will not relieve them of the burden of incompetence they already carry. There are also undoubtedly black sheep among them who prefer to exploit their own apprentices, getting a maximum of work out of them for a minimum of instruction, and relying upon more conscientious employers to keep them supplied with better-trained journeymen. The situation is, of course, by no means peculiar. We have heard exactly the same objections from printers and from employers in other and quite unrelated trades, and in view of the fact that journeymen, especially young ones, are frequently victims of the wanderlust and rarely stay in the shop in which they have been trained, there is no answer to the difficulty so long as it is viewed from the point of view of the individual shop. It is emphatically a case for corporate action, and no trade is better able to take corporate action than photoengraving.

The printing and kindred trades of America are fortunate upon the whole in having a progressive spirit among the workers. It is by no means uncommon for unions in other trades to adopt a retrogressive attitude on this very question. There are unions which place every obstacle they possibly can in the way of educating either apprentices or journeymen. They frankly do not see the fun of helping young fellows to enter the trade better equipped than they are themselves, and they have no liking for making themselves more efficient "wage slaves." We have been unable to discover any such spirit among working photoengravers. They do not admit the charges of incompetence which are advanced by some employers, and it is a fact that they themselves endeavor to weed out the incompetents from their ranks, either in the way described or by expelling from the union those whose shortcomings are due to drink or to other causes than lack of proper training. We are inclined to think a little propaganda is all that is required to make them whole-heartedly support an educational scheme. And here let us add that we are far from wishing to convey the idea that photoengravers as a rule are incompetent. No such sweeping charge has been made to us even by the most dissatisfied employers. What they have said is that, during the summer months at any rate, they have found it almost impossible to get men,

and those they have got have been anything but what was necessary in this respect. Even this is denied by the union, and it does not appear very important to reconcile the two statements, because the union admits that proper attention is not given the apprentices.

Readers of THE INLAND PRINTER are familiar with the educational institutions connected with typographical printing. The International Typographical Union insists on certain privileges for apprentices, and that they shall take advantage of them, and extends the instruction to all printers — union or non-union — while the Typothetæ, through its school, looks after the needs of non-union houses. Similar machinery should be set up for every trade which claims to be considered skilled. We can not have skilled men unless we provide the means for them to acquire skill. But there is another kind of education which is very necessary in these days if employers and employees are to understand each other. The education of every worker, and of every capitalist, too, for that matter, ought to include at least a glimpse of those economic principles which mainly pertain to their mutual relations. We can see in imagination the fine scorn of reactionary employers at this suggestion. They would as soon think of teaching their employees astronomy. What has it got to do with them? They are in business as manufacturers, not as educational institutions. Those who take this narrow view need to ask themselves whether it is cheaper to devote a little attention to these questions or to put up with friction between themselves and their employees. The greatest part of the trouble between capital and labor arises from ignorance and mutual lack of understanding. Employer and employee are made of the same flesh and blood, and are not incapable of appreciating each other's position. There are irreconcilables in both camps, but a sound, practical understanding of the economic situation would diminish their number and make for industrial peace and prosperity. As it is, we see one industry after another learning the same lessons in the same painful school of experience. We would put in a plea for a little elementary education in economics and industrial problems. At present it is not too much to say that the wage-workers, as a rule, study these subjects more than do their employers, but they do so entirely from their own point of view. It is a commonplace remark of economic students that business men are often absurdly ignorant of them. A great deal of good could be done by the provision of means for systematically studying economic and labor questions.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE VALUE OF "THE INLAND PRINTER" AS AN ADVERTISING MEDIUM.

NEW YORK, Oct. 16, 1916.

Is this Mr. McQuilkin, editor of THE INLAND PRINTER?
This is Miss Diver, of Poates, speaking.

Do you remember a little over two years ago that you published a photograph of my dog, "Handsome Dan Diver"?

It was headed, "Has anybody seen Dan Diver?"

Won't you look up the clipping and read it over carefully? And then you will appreciate what I am going to tell you.

They say advertising pays, and little do we realize how far THE INLAND PRINTER has traveled.



Miss P. L. Diver.

A couple of weeks ago I received a letter from a gentleman in South Australia, which reads as follows:

"WATTLEGROVE," BLACKWOOD, SOUTH AUSTRALIA,
August 28, 1916.

DEAR MISS DIVER.—You will, I presume, be surprised to receive this epistle from a complete stranger, but it is in reference to a paragraph,

and to a photo, which I was reading in the magazine entitled THE INLAND PRINTER about your dog "Dan Diver."

Well, Miss Diver, I have a dog named "Nigger," and looking at the photo of your dog and mine they are very much alike.



Handsome Dan Diver.

This dog of mine was taken off a sailing-ship at Gawler, South Australia, but I can not tell you if it came from America, but trust by the time this note reaches you that your dog has been safely restored to you.

Hoping that my theory is correct, I remain,

Yours truly, LANCELOT L. STEDSTON.

I immediately answered this letter, as I thought there was a bare possibility that this dog might be my lost handsome Dan. In my letter I enclosed a handkerchief which I carry all day, hoping that if this dog was Dan he would recognize the scent. Of course my letter will not reach South Australia until about the first of November, and an answer would not possibly reach me much before the first of December.

If this dog is Dan, and I can find my way to spare the

time to go get him, don't you think that this would be a wonderful piece of advertising? No doubt a little later you would like to use this material somewhere in your columns to show the readers of THE INLAND PRINTER, also your prospective subscribers and advertisers, the value of advertising in THE INLAND PRINTER. You have my full consent to use it, but I would like to hear from you first.

Cordially, P. L. DIVER.

CAT STOPS LINOTYPE MACHINE.

To the Editor: HIAWATHA, KAN., Nov. 4, 1916.

I read THE INLAND PRINTER regularly and get much valuable assistance out of it, especially the linotype department, and enjoy reading the letters sent in from other printers and operators, and think I have something of interest to the operators generally, so will write it. I was visiting in Lawrence, Kansas, my former home, about a

CONSTRUCTION AND PUNCTUATION.

To the Editor:

TRENTON, N. J., Nov. 1, 1916.

Printers, and especially proofreaders, through the very nature of their business, have learned—sometimes attended with bitter experience—the value of a comma. They also have had brought home to them the importance of construction of sentences in relation to interpretation. In a recent number of *The Outlook*, its editor, Dr. Lyman Abbott, discusses the interpretation of some of Christ's teachings, and his conclusions should be of especial interest to printers from the point of view of good English and correct punctuation. It is not our purpose to precipitate a religious discussion, but rather to analyze *The Outlook* editor's conclusions from the standpoint of a printer's understanding of the English language.

In differing with a friend who believes that Christ taught that men should not lay up treasures upon earth, Editor Abbott quotes Jesus' teaching on this point, as fol-

PLEASE TRY ME ONCE

THOMAS

DEALER IN

ICE, COAL AND WOOD AT WHARF PRICES

WHOLESALE AND RETAIL

BY THE TONE, ½ TONE, BAG OR HALF BAG. CHARCOAL AND BUNDLE WOOD.

DELIVERED Open from 6 a. m. to 8 p. m.

296 SHAWMUT AVENUE BOSTON, MASS.

What Screen is Used to Get Coal by the Half Tone?

month ago, and as I served my apprenticeship on the *Lawrence Journal-World*, the paper on which J. L. Frazier won his fame, naturally I found great pleasure in loafing around the composing-room. I have a brother who operates the Model B intertype, and a friend, Harold Iliff, who operates the Model A intertype, and then there is a fellow by the name of Adolphus Werkinthin, who runs the Model 5 linotype, and it is about this machine of which I wish to speak. A few months ago Mr. Werkinthin's machine got to acting "sorter" queer, and finally one day it stopped, not with a bang as is usually the case, but just gradually slowed up and stopped almost in casting position. Mr. Werkinthin, being a great man to find out the cause of things, went on an inspection trip and, lo and behold, in the big cam wheel (cog) on the back he found a common house cat clogged in the cams. He took hold of its tail, and in pulling it out pulled it apart, and the other boys said from the smell the cat had been in the machine for several days. You can make up a story of this if you see fit and use all the names as I gave them, and use my name as the writer.

RALPH K. GORE.

FINE-SCREENED COAL.

To the Editor: SPRINGFIELD, MASS., Oct. 17, 1916.

Coal is sold according to its coarseness or fineness; but it remained for "Thomas," whose advertising blotter is enclosed (reproduced herewith), to discover a grade so fine that it could be screened and sold as "half-tone."

Pretty fine screen for coal.

G. H. B.

lows (using the italics to justify his reasoning): "Lay not up for yourselves treasures upon earth *where moth and rust doth corrupt and where thieves break through and steal*," and then says:

"And no sensible American does. Moth and rust do not get at Mr. Rockefeller's oil wells, nor at the Sugar Trust's sugar, and thieves do not often break through and steal a railway or an insurance company or a savings bank.

"What Jesus condemned was hoarding money; he never condemned possessing it or using it for the benefit of society. In the first century the rich man bought jewels with his money, put them in a pot and buried them in the earth, or he bought rich garments with his money and hung them in his house or displayed them on his person. Thieves and rust got at the buried treasure; moths at the closeted treasure. There are still a few ignorant, distrustful foreigners who tie up their money in a stocking and hide it in a trunk, where thieves break through and steal."

In other words, Doctor Abbott contends that the words "where moth and rust doth corrupt and where thieves break through and steal" are a qualification of "lay not up for yourselves treasure upon earth" rather than an explanation of the inhibition.

Is this explanation satisfactory to the printer or proofreader? True, there is no comma after the word "earth," preceding the words "where moth and rust doth corrupt," etc. But it will be admitted that if a comma were used, it would entirely upset the theory of Doctor Abbott.

The question then arises: Is it possible that the comma was omitted by mistake? An analysis of the sentence cer-

tainly would lead a printer to so conclude. Why did Jesus use the words "upon earth" if he had reference only to insecure places upon earth? If he meant simply to warn the people against depositing their money in places where worms could reach it, why did he not simply say, "Lay not up for yourselves treasures where moth and rust doth corrupt and where thieves break through and steal"?

If Jesus had said, "Lay up for yourselves treasures in heaven where moth and rust doth not corrupt," the meaning would have been clear. It would have meant that in heaven—anywhere—treasures were safe, just as we believe he said treasures on earth—anywhere—were unsafe. Is it not reasonable to assume, in the light of Jesus' general attitude toward the rich, that he intended to say—and did say—that earth is a poor place to store treasures?

It was not necessary, in order to justify the accumulation of wealth for lofty purposes, for Editor Abbott to make such an interpretation. Jesus said, "Lay not up for yourselves treasures upon earth." He did not forbid the accumulation of treasure to be used for the glory of God and His kingdom. Nevertheless Jesus was picturing the difference between the laying up of treasures on earth (for ourselves)—no matter whether in preferred Standard Oil or in dubious mining-stock—and treasures in heaven. And the construction of his sentence, notwithstanding the omission of the comma after the word "earth," taken together with his well-defined views on the money-changers of his time, seems to leave no doubt as to his meaning.

We suggest that Editor Abbott revise his interpretation, in order that his justification of the accumulation of wealth for laudable purposes may have greater strength.

C. J. L.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A PATENT has been granted for a machine to print on pills and other curved surfaces.

THE *Weekly Dispatch* recently issued its six thousandth number. It was founded in September, 1801.

It is estimated that the printing and allied industries have furnished over thirty thousand men to England's war forces.

THE Federation of Master Printers and Allied Trades has become affiliated with the Bribery and Secret Commissions Prevention League.

A FUND of £500 is being appealed for, to erect a London Printing and Kindred Trades Federation hut for the Young Men's Christian Association.

GEORGE ARNOLD, president of the Master Printers' Association, has been tendered the office of Lord Mayor of Leeds, by its city council. It is reported that he will accept the position.

C. J. DRUMMOND, chairman for the past twenty-two years of the St. Bride Printing School Committee, London, has retired from the position. The committee presented him a handsome testimonial engrossed on vellum.

THE Dundee (Scotland) *Courier* recently attained its one hundredth birthday. It was started September 20, 1816, as a weekly and sold at 7 pence (14 cents) a copy. It changed to a daily in 1859, and since September 17, 1866, it has been a half-penny (1-cent) paper, upon which it

bases its claim to be the oldest half-penny paper. The centenary issue had portraits of the 264 members of the staff who have enlisted in the army.

At a printers' meeting in Sheffield, E. G. Arnold, president of the Master Printers' Federation, spoke of the injustice of restricting imports of paper, and yet allowing lithographic posters for cinemas to come in unchecked from America.

COMMENTING on the agitation for a reform in paper-sizes, the *British and Colonial Printer and Stationer* says: "There is no doubt that if standardization were introduced by the papermakers, and many of the present archaic sizes abolished, it would mean economy to the printer in both time and money."

At a meeting of the Peterborough town council there was discussed a motion by an alderman that the press should not be given any information. He said it was a most dangerous thing to communicate with newspapers. The press should mind its own business and the town council theirs. The motion was rejected.

FOLLOWING a conference of representatives of paper-mill workers and papermakers, held in Manchester, increased war bonuses will be paid. Women, girls and boys heretofore receiving a bonus of 1 shilling weekly will now receive 2½ shillings; men, who previously got 1, 1½ and 2½ shillings, will now get 3, 3½ and 4 shillings, respectively.

THERE being much less printing done in England at present, the demand for paper is reported quiet. When the restriction of imports was about to come into force there was a rush of buyers; now buyers are not disposed to give orders except for immediate needs. Wholesale paper-houses with large stocks are meeting buyers by varying prices in the latter's favor.

At a meeting, held September 28, of the Master Printers and Allied Trades' Association it was decided to grant, until six months after the war, advances of 3 shillings per week to compositors, proofreaders, pressmen, binders, machine rulers, warehousemen, cutters and platen-press minders, and 1½ shillings per week to women members of the National Union of Paper Workers.

DURING the rebellion in Dublin the Sinn Feiners were in possession of the *Daily Express* office, and when the newspapers got into working order again some empty ink-drums were returned to Messrs. Harrington's Shandon Works, at Cork, whose ink the paper uses. While the drums were being cleaned by burning out the old ink, one exploded, with violent effect. It is supposed that some cartridges had been thrown into it by the rebels.

C. M. WHITTAKER, of the British Dies Company, recently told a gathering of chemists at Edinburgh that the reason why old colors, of which the constitution and method of manufacture were known, are not being freely made at present, is that the necessary ingredients are not available, being required for more important processes. A plant for the manufacture of color on a scale never before attempted in Great Britain is being erected as fast as humanly possible.

IN a review of a recently issued book on Library Book-binding, a London critic says: "The book being an American one, instructions are given for lettering thin books from the head to the tail [see the practice on THE INLAND PRINTER cover], in reverse to the English practice." This is the first claim we have met that the latter practice is English. We doubt the statement, as we have noted no national uniformity regarding either practice.

The former method, in our opinion, is incontestably the better—and if you want to call it “the American” we offer no objection.

THOMAS HODGE, senior partner of the famous house of Sotheby, retires. For nearly twenty-five years Mr. Hodge has held the auctioneer's hammer over great literary treasures. The house of Sotheby, Wilkinson & Hodge, in Wellington street, Strand (London), has been the Mecca of bibliophiles for years. It began in Covent Garden in 1744. Forty years later a Sotheby joined the firm and gave it his name. In 1818 the house moved to Wellington street, but now it will move westward, to New Bond street.

JOHN THOMAS LUCAS, an American-born citizen, was charged at Liverpool with entering that city, a prohibited area, without a permit. Mr. Lucas is a linotype operator. He had worked on London newspapers and then gone to Sheffield. He said that when going from London to Sheffield he thought he should have an official permit, but both at London and at Sheffield he was told his national registration card would see him through. The stipendiary magistrate expressed surprise at what he considered laxity on the part of the authorities of these cities; nevertheless he imposed a fine of £10.

THE South Kensington Museum, in London, has an excellent collection of old and fine bookbindings. Photographs of any binding in which a visitor may be interested can generally be had from the museum, at a small cost. A number of negatives, mostly of old bindings, are already in stock, and prints from them can be had. Negatives of bindings not previously photographed can also be obtained, subject to the proviso that in the case of loaned objects the permission of the owner must first be procured. It would be a considerable advantage if some similar arrangement were made with regard to the very numerous fine bindings in the British Museum, it being, under existing rules, an expensive and troublesome business to obtain photographs of anything there. The Bodleian Library, at Oxford, has long had such an arrangement in force.

GERMANY.

At Augsburg there recently died Hieronymus Mülhberger, owner of one of the oldest of Bavarian printing-offices, which was established in 1468 or 1470.

THE *Markgräfter Tagblatt*, of Schopfheim, had to use green cover-paper for a recent issue, due to paper shortage. Other papers have been obliged to use red and other colored paper.

THE Strassburg University has issued its first doctor diploma in the German language, this being given to Graf (Earl) Georg von Arco, because of his work and achievements in the domain of wireless telegraphy. Dr. Graf von Arco is the director of the Wireless Telegraphy Association at Berlin.

THE activities of the war did not hinder the construction of the new Deutsche Bücherei (German Library) at Leipzig. It was begun May 25, 1914, and its completion was recently celebrated. It is situated on the “18th of October” street and covers a ground space of 3,308 square meters. The library has room for 1,230,000 volumes.

A NEW typographic trade paper, *Buchdruckerwehr*, recently started at Berlin, as the organ of a number of master printers who had seceded from the Berlin Society of Master Printers, after issuing four numbers was ordered by the military government to suspend, this action being taken in the interest of economy in the use of paper.

ON August 1 the well-known typefoundry of Benjamin Krebs Nachfolger, in Frankfurt a. M., attained its one hundredth year. At the time of its establishment there could be cast daily 2,000 to 4,000 types. To-day, with seventy-three machines, there can be delivered daily three million finished types. To celebrate the occasion, the house issued a volume containing matter of historic interest.

How ridiculous red-tape systems sometimes become is illustrated by the following. A concern handling railway supplies sent this inquiry to a paper-mill: “We require the undermentioned goods, and beg you to let us have, gratis, your lowest tender f.o.b. here, with particulars of weight and shortest time of delivery. Drawings and other details must accompany the tender.” Under this printed introduction was written: “1 roll of brown wrapping-paper.” The proprietor of the mill sent this caustic reply: “I only supply wholesale and can not, therefore, entertain your demand. Besides, I consider it a waste of time when anybody wants a roll of wrapping-paper to start a competition (as appears to be the case with you), instead of sending around to the nearest stationer for what is needed.”

FRANCE.

It is said that on the French front there are issued nearly one hundred and thirty trench journals, edited and managed by soldiers.

HENRI MENUT has been elected manager of the G. Peignot & Fils typefoundry, at Paris, the two former managers, Georges and Lucien Peignot, having fallen in the war's ranks.

IN order to meet its expenses, the Fédération Française des Travailleurs du Livre (the French printers' union) has instituted a special levy of 25 centimes a week upon all non-mobilized members who are at work.

THERE has been established an office to look after the interests of disabled and discharged soldiers. One of its functions is to help them earn their living. To this end it has provided for trade schools, in which these soldiers can perfect themselves in various occupations. These are now established in a dozen or more cities, and along with that for other industries instruction is given in typography, lithography, photography, engraving, designing, bookbinding, etc.

SWITZERLAND.

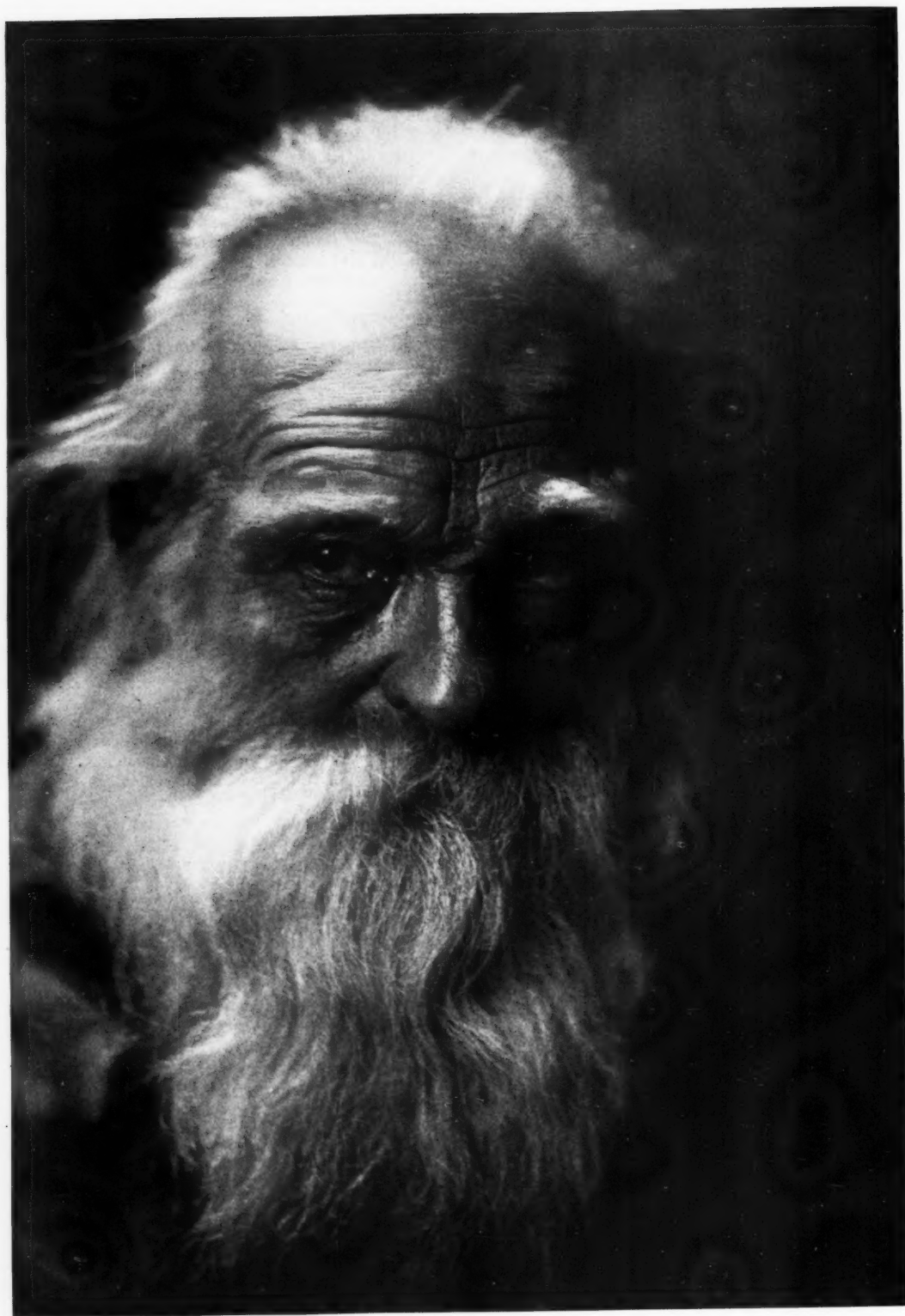
THE Typographia Zürich on July 8 celebrated its seventieth anniversary, and at the same time the fiftieth trade anniversary of two members, Jakob Küchlin, compositor, and Wilhelm Kölliker, pressman.

AN association of Swiss newspaper publishers is being organized, whose office will be in Zurich. Its object is the communal purchase of paper and possibly the renting or building of its own paper-mill. The publishers that have agreed to become members use yearly over eight and one-half million pounds of paper.

THE local French trade association at Geneva is exerting its influence upon master printers against the employment of French deserters and defaulting conscripts in their offices. To a protest of the Geneva typographic union, the reply was that this association was not confining its efforts to printers alone, but against all “slackers” who had left their country and come into Switzerland.

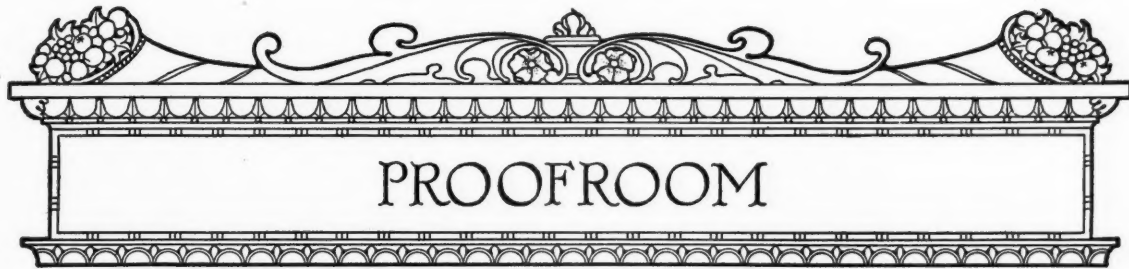
AUSTRIA.

JOHANN PABST, editor of the *Graphische Revue Oesterreich-Ungarns* (Austria's finest printers' monthly), died recently in Vienna, at the age of seventy. An efficient worker, his congenial and unselfish nature won him high honor and friendship in graphic trade circles.



EXPERIENCE.

Photograph by George A. Alsop, Chicago, Illinois.
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BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Why Is Hell Down and Heaven Not Up?

A. A. Y., Mount Morris, Illinois, asks this question: "Webster gives hell lower-case only, although under the definition of Gehenna Milton is quoted as capitalizing Hell. Hell seems to us to be a proper noun just as much as Hades used in the same sense, and which is given as a synonym, the Revised Version sometimes using Hades where hell was used in the King James version. We'd like a little light on hell."

Answer.—The question is asked in the head-line, which in this instance is given as it came. It seems to relate to the two terms heaven and hell equally and to the same effect, namely a call for a reason why they are not capitalized, though there is nothing in the body of the letter about heaven. So as to give my direct answer as soon as possible, I will here say that I have never heretofore dwelt on the subject, and do not know any more specific reason than that I have always been satisfied to accept the fact of practically universal practice and not bother to go any deeper. Webster's dictionary is not alone in its decision, but all the dictionaries concur. It seems to me that when all lexicographers agree there is not much call for further inquiry. All do agree that these two words are common nouns, not proper names, therefore not to be capitalized. On the contrary, they all give Hades and Sheol with capitals, as proper names. Hell is closely connected with an Anglo-Saxon verb, *helan* *hele*, to conceal, which emphasizes its origin as a common name. On the other hand, we might ask how they know that it is not directly from *Hel*, the Scandinavian mythological goddess of the dead, and so in its origin a proper name. But I strongly doubt whether the inquiry would lead to any better result than to confirm the wisdom of the universal practice of considering it as a common noun. If any change is needed, I am not sure that it would not be better to change to *hades* and *sheol* lower-case. But I can not perceive any strong reason for any change. One thing that strikes me more strongly is the writing of Revised Version and King James version. Why Version in one and version in the other?

Our correspondent's reference to Milton's *Hell* suggests an extension of the answer to the subject of capitalizing in general. We can not now pattern our use of capitals after Milton, who may or may not have thought *Hell* a proper name, since his capitalizing was not a sure indication. In his time capital letters were used very freely, in fact more for emphasis than for any other purpose, and each writer used them according to his own notion, with no thought of rule or uniformity. And such use has no small currency even now in British practice, as it may be seen in many large works, including the *Encyclopaedia Britannica* and the *Oxford English Dictionary*. They are full of instances of capitalizing common nouns, especially as

names of the things an article is immediately treating, which they do not often print with capitals elsewhere. Thus you will find, taking a volume of the older *encyclopaedia haphazard*, in the article on horses, *Common Wild Horse*, *Domestic Ass*, but usually *horse*; under *Hoopoe*, a bird, are mentioned not only *Hoopoes*, but a *Falcon* and a *Thrush*; and under hounds no capitals are used, while in the article on dogs (in another volume), which are said to be of a family of *Carnivorous Mammals*, we read of the *Bloodhound*, *Staghound*, *Foxhound*, *Harrier* or *Beagle*, *Pointer*, *Setter*, *Spaniel*, etc., all with capitals. These large works are typical of the best British printing, but I know of no American work showing the same confusion. American work has much confusion, but generally of a different kind.

The upshot of it all is, for proofreaders, not that they should become careless in their own knowledge and practice, but that the only way to escape trouble and penalty in work for others is to leave the responsibility to the authors and editors. What this literally means is something over which no one could feel more disheartened and disgusted than I do, and yet I have to do it every day in the week. It is simply follow copy. When you have *Heaven* and *Hell* in copy do *not* make them *heaven* and *hell*, no matter how well you know they should be — unless you are told to make them right.

Should and Would.

W. T. L., Philadelphia, sends this: "Kindly answer the author's query on inclosed facsimile proof, also inform me whether *should* and *would* are the past tenses of *shall* and *will*, and which of the two following sentences are correct: 'There are many thousand who hopes that war with Mexico will be averted,' or 'There are many thousands who hope,' etc."

Answer.—On the proof sent was the sentence, "I would greatly like to be able to do this," with query to change *would* to *should*. Were I the author, I should answer it affirmatively, but I should not query it in proofreading, because I should not think it a proper case for meddling; many people do not concur in my opinion. Alfred Ayres, in "The Verbalist," quotes from newspapers of high standing about forty sentences in which he would change their use of *would* to *should*. Of course *should* and *would* are the past tenses of *shall* and *will*. See the dictionaries. The writer of this letter sadly needs some elementary grammar lessons, so that he will learn some plain facts that will teach him to write "which of the two sentences is correct," instead of "are correct," and to know for himself that "many thousand who hopes" anything shows gross ignorance, almost illiteracy. "Hope" is right whether with *thousand* or *thousands*.

A Question of Tense.

N. M. C., Morris, Illinois, writes: "An advertisement was printed as below after an argument over the correctness of 'was' therein: 'The course covered by the nervy contestants in the mountain climb is $2\frac{3}{4}$ miles above sea-level and the distance was 12 miles.' My opinion is this: That the distance — 12 miles — remains exactly the same as it was the day of the race. Also the course covered is still and ever will be $2\frac{3}{4}$ miles above sea-level. Consequently I hold that both verbs should be 'is.' Again, is it not improper to use both the present tense 'is' and the past tense 'was' in the same sentence in reference to practically the same thing?"

Answer.— My opinion is that the advertisement was probably correct. The location of the course is and remains the same, but the distance of a race could vary. Course and distance could be the same, but are not necessarily so. Distance may have been twice as long as the course, or even more. Whether so or not is for the writer to determine, not the proofreader. It is not improper to use the two tenses in one sentence when one thing named is fixed, as the location of the course, and the other depends on determination at the time, as the distance for the race. This is another case where the proofreader should not pretend to be the only one who knows anything.

Written for THE INLAND PRINTER.

PLANNING UNIFICATION OF ALL INTERESTS IN THE PRINTING INDUSTRIES.

BY WILLIAM H. SEED.



HE principle that coöperation and not competition is the life of trade is becoming more and more widely recognized, and is the underlying idea of all forms of industrial organization, whether on the part of employers or of employees. THE INLAND PRINTER has never failed to do all in its power to advance any well thought out means of applying this idea, and when the United Typothetæ recently began its propaganda in favor of a unification of the interests of the printing and allied trades the editor was ready to give it favorable consideration, although confessing to a little skepticism as to its outcome on account of the frequency with which big-sounding schemes have been announced, only to fade away and leave not a vestige behind. It appears, however, that some sections of the trade, at any rate, are taking this plan very seriously, and considerable financial support has already been definitely promised, as will be seen from the statement which follows. The scheme has therefore earned its right to a very serious consideration, and we do not doubt that the main principles involved will ultimately be adopted, though we should not care to pledge ourselves to it in its entirety.

The plan proposes a drawing together of the interests of the printing and allied trades — that is to say, the press and machinery manufacturers, typefounders, paper manufacturers and jobbers, ink and roller makers, engravers and electrotypers, bookbinders, and, of course, the printers themselves. The promoters, the United Typothetæ and Franklin Clubs of America, have wisely eliminated what they call the element of "charity" by refusing to accept donations and insisting that the scheme shall be supported on a subscription basis consisting of one-tenth of one per cent of the gross sales of the businesses affiliated. It is proposed to carry on a vigorous campaign for a period of three years, beginning January next.

The accompanying diagram shows the general plan. When in full swing the organization is to be guided by a joint executive committee, representing all the interests involved. This committee is to be divided into an advisory committee, representing the allied industries, and an executive council, representing the United Typothetæ and Franklin Clubs of America. The printers being the section to which all the others cater, there will not be much dispute as to the advisability of their holding a prepon-

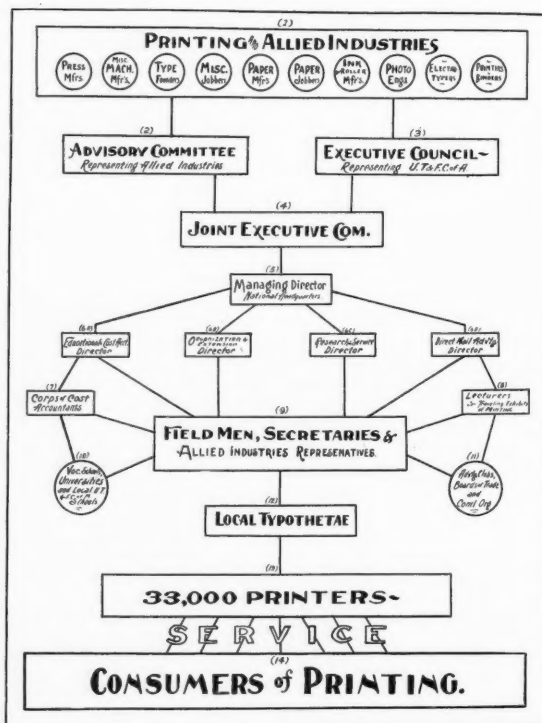


Diagram Showing General Plan of Unification of all Interests in the Printing Industries.

derating position in the control of the organization. Under the joint executive committee there is to be a managing director whose duty it will be to coördinate the four main activities of the organization.

The first of these four departments is to deal with education and cost accounting. It is to include a corps of cost accountants to push the Standard cost-finding system. This system, it will be remembered, has been found to be applicable to the allied trades as much as to printing, and recently the lithographers abandoned an independent system and adopted the Standard. This department is also to control the work now carried on by the Typothetæ and similar organizations of the allied trades for the education both of employees and executives. There is to be an attempt made, especially so far as printing is concerned, to reduce the various methods of tuition to a standard system. The methods in use at the United Typothetæ School, at Indianapolis, the Carnegie Institute, at Pittsburgh, the Harvard and the state universities, and other institutions, public and private, are to be examined and an attempt made to unite their best features. Of course there will be no one to quarrel with the principle of such coördination, but it is equally a matter, of course, that the work will have to be done both slowly and tactfully to avoid offending any of the interests concerned. Indeed, it may be

doubted whether ideal unity is attainable, and whether in practice the existing competition between slightly different methods is not for the best. Uniformity sometimes means stagnation, and stagnation is damnation. Still, the comparison of different methods, the exchange of ideas, and the propaganda of that which seems to produce the best results is all for the good.

The department does not, however, proposed to limit its activities to education in craftsmanship, but will take over and extend existing vocational instruction in cost-finding, estimating and salesmanship.

The second department deals with "organization and extension."

The third department is called "research and service." It is to be a universal "inquire within upon everything" for the whole of the printing and allied trades, and its nucleus is to consist of the department of information gotten together by the Curtis Company, of Philadelphia, for its own use. *THE INLAND PRINTER* is not unfamiliar with the need for work of this kind, this publication having answered a few questions itself in its time.

The other department is to be devoted entirely to the increase of direct-by-mail advertising. The theory is that when a printer persuades a customer to adopt or to increase his direct-by-mail advertising, he increases his own business without taking anything away from his fellow printers. Naturally that is the kind of business a coöperative organization wishes to foster. It is proposed to maintain a corps of lecturers who will cover the whole country at frequent intervals, carrying printing exhibits. They are to address not only printers themselves but business organizations of all kinds, with a view to showing them what can be done on direct-by-mail lines. The department will also try to increase direct-by-mail advertising by doing some on its own account.

These four departments are to be linked up with the field men and local representatives of all affiliated industries. The latter are to act as their advance agents and are to be in the closest touch through the local Typothetæ with the 33,000 printers who compose the latter bodies. These field men are to make it their business to know what printers and their customers want, and to see to it, so far as possible, that they get it through one or another of the four departments. The object of the whole scheme is to increase the efficiency of every affiliated firm by placing at its disposal everything that is possible in the way of vocational education, cost accounting, discussion, and country-wide comparison of methods.

We are free to admit that if the interests concerned take up this matter enthusiastically several very pronounced benefits will accrue. We have often said that one of the greatest menaces which any trade has to face is the competition of its incompetent units, who frequently undersell in the hope of getting trade, ruining themselves and spoiling the market for everybody else. The scheme seems calculated to diminish this fighting for business already in the hands of other printers, which is like dogs snatching at each other's bones. The only question is as to whether the business men of the printing and allied trades are advanced enough to take such a big forward step, and to take it with sufficient unanimity.

There is one necessary element in efficiency which will be dealt with in a future issue of *THE INLAND PRINTER*. We refer to the census of production. One conclusive evidence of the necessity for extending the coöperation advocated to the government department which collects the statistics of production is shown by the United Typothetæ's

attempt to collect a very informal census of its own members. The schedule sent out by the United Typothetæ produced voluntary returns from about fifty per cent of its membership, whereas that sent out by the census bureau covers the whole trade. In our judgment the census ought to be so arranged that the individual printer may at any time compare his productivity per unit of capital invested with that of the trade as a whole, and the means provided by the plan herein explained should put him in possession of the means of finding out why he falls behind, and of the best means of catching up and of getting ahead. In fact, the reform of the census of production seems a necessary part of any system of coöperative efficiency.

A NOVEL PRINTING EXHIBIT.

The accompanying half-tone shows a novel printing exhibit recently prepared by the Security Blank Book & Printing Company, of St. Cloud, Minnesota, for the county fair held in that city. In a letter to *THE INLAND PRINTER*, J. R. Jerrard, the president of the company, states that in

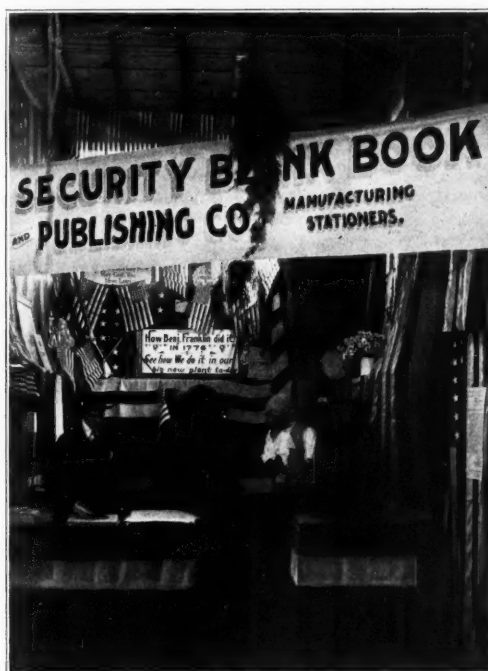
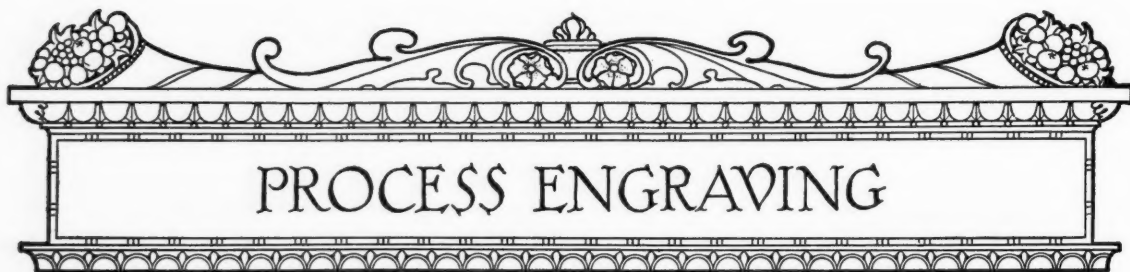


Exhibit of the Security Blank Book and Printing Company, St. Cloud, Minnesota.

previous years they have made extensive exhibits of their ruling, printing and binding, but this year attempted something different—something that proved novel and at the same time embodied very much less work. Two of the young men from the office pulled proofs of the facsimile of the Declaration of Independence on the old Washington hand press which the company has been using for some time as a proof press, and the demand was so great from teachers and school children that five thousand copies were printed and distributed in addition to the limited capacity of the old Washington.

CO-OPERATION means getting along with the other fellow. When you give him a lift, don't do it with your boot.
—Elbert Hubbard.



PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

William Hogarth's Analysis of Beauty.

From the Silver Lotus Shop, Pittsfield, Massachusetts, comes a reprint of Hogarth's famous book, "The Analysis of Beauty," including all the plates of the original, redrawn and printed in more convenient form than they were in the original. This is a book every artist student should read. It is well gotten up, and costs, postage paid, but \$1.60.

Dry Plates Instead of Wet Plates.

H. A. H., Youngstown, Ohio, writes: "I am making some zinc plates for my own use and have decided to cut out the wet plate, as I only do this work occasionally. I therefore ask that you kindly tell me the brand of dry plate to use. I would like to find the plate that will give me a clear white and solid black. At the same time will you please tell me how to strip a dry-plate film?"

Answer.—In my experience I have found the "Process Plate" made by the Cramer Dry Plate Works, St. Louis, to be entirely satisfactory. Buying them in 8 by 10 size, you can cut them to smaller sizes in the darkroom, thus getting 4 by 5, 5 by 8, 4 by 10, and other sizes, with great economy. These plates keep well, and it is astonishing how nearly like wet plates they look when properly developed and dried. The Cramer Company also makes what it calls a "stripper" to order.

Students Sometimes Excel Their Masters.

When John Tyrone Kelly talked before the American Institute of Graphic Arts recently on how he managed the great poster contest, illustrated in THE INLAND PRINTER for October, page 83, he told one story that should encourage ambitious students everywhere.

Artists were instructed to put an emblem on the back of each poster submitted. A corresponding emblem, together with the name and address of the designer and the value he placed on his design, was to be placed in an envelope which would not be opened until the prize-winning posters were selected.

On opening the envelopes it was found that the poster awarded the \$1,000 prize was valued at \$100 by the student who designed it, while this student's teacher had also submitted a design which he valued at \$1,000 but which the judges passed by.

Why Not Print Without Offsetting.

J. B. Gray, Chicago, asks, among other questions: "Why not print from grained zinc direct without offsetting? I can understand that to print on a bond, antique, or other rough-surfaced paper, the soft rubber presses the ink into the hollows in the paper surface, but I see no reason why with a smooth paper it would not give a better result to print direct to the paper from the zinc printing-

plate. I have had no experience at offset printing, but as a practical printer that is the way it looks to me."

Answer.—Your theory does appear reasonable, only that the soft rubber blanket has another part to play besides finding the hollows in rough-surfaced paper. It was first pointed out in this department that the character of the grain gotten on the surface of the zinc was of the greatest importance in offset printing. It took years for some offset printer to find this out, and some of them have not yet discovered it as the cause of their failures. So delicate is the texture of this machine-made graining on the surface of the zinc that the pressure required to get a good impression from the metal direct would soon batter down and destroy this grain and prevent it holding the moisture on which the success of the printing depends. The soft rubber takes the impressions from the zinc without destroying the grain, and this is why longer runs and greater speed are possible by offsetting than without.

Imitating Wood-Engraving by Pen and Ink.

"Publisher," Philadelphia, sends specimens of illustrations imitating the crude woodcutting of a century ago and wants to know how they are made.

Answer.—The drawings in this case were made in India ink on white paper, using a very flexible pen. The cross-hatching was done with white ink and a similar pen. The draftsman had studied the handling of wood "butchers" of long ago. The drawings were photoengraved into zinc etchings. By study and practice in drawing with white ink on black paper some men have imitated wood-engraving to some extent. In the early days of photoengraving, pen-and-ink portrait artists aimed to counterfeit wood-engraving, but after a while pen draftsmen developed the distinctive characteristics of pen-drawing, and it became a great art in itself. Except for occasional humorous illustrations, why attempt to counterfeit wood-engraving; the result is always spurious.

Books on Process Work.

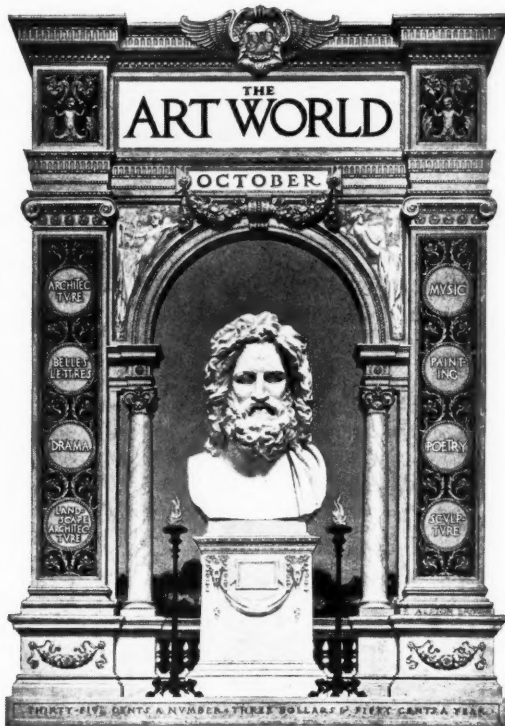
J. C. Cartwright, Boston, writes: "I am sure it would interest regular readers of your department if you would print a list of the books published on the photomechanical processes. With such a list we could hunt up the book we require to give information on the problem on hand. The methods of reproducing pictures in printing-ink are multiplying so rapidly that no single book can give the whole story or even a part of it."

Answer.—If you will go to your public library and ask for "Prints and Their Production," compiled by Dr. Frank Weitenkampf, chief of the art and print division of the New York Public Library, you will find a list of the works in the New York Public Library to the number of seventy-four, which list could be doubled in number and still not

be complete. You will then understand why there is not space here to comply with your request. This catalogue of Doctor Weitenkamp's should be known to every one interested in the graphic arts. It contains 162 pages of titles of books devoted to the subject of "Prints." The index alone comprises thirty pages of reference. It is another evidence of the patient research and industry of Doctor Weitenkamp.

"The Art World."

A new magazine came to life in October, the cover of which is shown here. It represents the bust of "Jupiter Otricoli," in the Vatican, under a Renaissance arch, and



Cover of "The Art World," Designed by R. Alston Brown.

symbolizes the purpose of the magazine it covers, or as *The Art World* says of its cover: "It symbolizes the return to the spirit of Greek and Renaissance art, not the forms. The forms of Greek and Renaissance art change always, but its spirit, its beauty and its marvelous sanity are eternal."

The first fruit of decadent "Modernism" was Neurotic "Impressionism," which flouted the pursuit of the beautiful by artists, and offered in its place, as an aim: "Expression of character in personal technique." The net result has been anarchy in the world of art.

This cover symbolizes our aim: To react against this degeneracy, and to urge a return to the pursuit of spiritual beauty—whether an artist works in the Greek, Gothic, Renaissance, English or American style.

In other words, this new magazine's purpose is to denounce the decadence in art of all kinds which encourages the cultivation of the ugly. Its aims are those which *THE INLAND PRINTER* has promoted in the printing art, and it therefore welcomes *The Art World* into the field and trusts it will receive the support of art lovers everywhere.

Some Things Worth Knowing.

There are several veins of lithographic stone in this country. One of the quarries being worked is at Brandenburg, Kentucky.

George H. Benedict, of 711 South Dearborn street, Chicago, has conferred another favor on his brother engravers by devising for them, in circular form, a slide-rule—a logarithmic scale of proportions—by which the dimensions of an engraving to be made smaller or larger than the copy can be found without figuring. To readers of this department of *THE INLAND PRINTER* Mr. Benedict will send one on receipt of five cents in stamps.

When making a half-tone for a lithographer to pull transfers from, do not rout the plate and leave at least an inch of dead metal all around.

R. D. Gray, of Ridgewood, New Jersey, has invented an enlarging lantern that he claims will make enlarged prints from small negatives in one-third the time of other enlargers.

A "copper flop" is made by inking up a half-tone with transfer-ink and printing from it on lithographic stone or grained zinc, thus getting a reversed image, as is necessary for the offset press. In color-plate making it gives perfect register, as no paper is used in the process.

Embossing and Stamping Dies.

In a most important patent case in the Federal courts the writer was asked to define the difference between embossing and stamping. A question often comes up in engraving-houses due to a misunderstanding of these terms. Sometimes an embossing-die is ordered when a stamping-die is wanted, and vice versa.

Answer.—An embossing-die is used for the purpose of producing figures or designs in relief on paper or pliable material of any kind. The embossing-die itself is usually made of brass or steel, in which the design is sunken or intaglio. In using an embossing-die the paper or other material is struck up from the back into the face of the die, thus raising the design in relief. In a stamping-die, on the contrary, the design in the metal die is in relief, and when stamped into the paper or other material it indents these, leaving a sunken or intaglio impression. A book-cover with the lettering or design in gold below the surface is an exhibit of stamping, while coins have embossed surfaces.

The Primary Colors.

Charles P. Hatton, Brooklyn, New York, writes: "I went to hear a public lecture the other night and the lecturer said that the primary colors were red, green and blue-violet. I am an old-fashioned printer and we prove in color-printing that yellow, red and blue are the primary colors. How could the lecturer make such a mistake?"

Answer.—Both the lecturer and yourself are right. The lecturer was referring to colored lights, which by mixture will produce white light. You deal with pigments or inks that make black when mixed together. When you mix yellow and blue inks together you get a green, while when yellow and blue lights are mixed they produce almost a white light, hence they are obliged to use a green as a primary. The question as to which are the primary colors is one in which scientists are not in agreement. David Brewster said they were red, yellow and blue; Thomas Young claimed red, green and violet, while J. Clerk Maxwell held that red, green and blue were the primary colors. Old-fashioned printers like yourself find that the old-fashioned theory of Brewster still works well enough when mixing printing-inks.

Written for THE INLAND PRINTER.

WILLIAM M. CHASE IN HIS STUDIO.

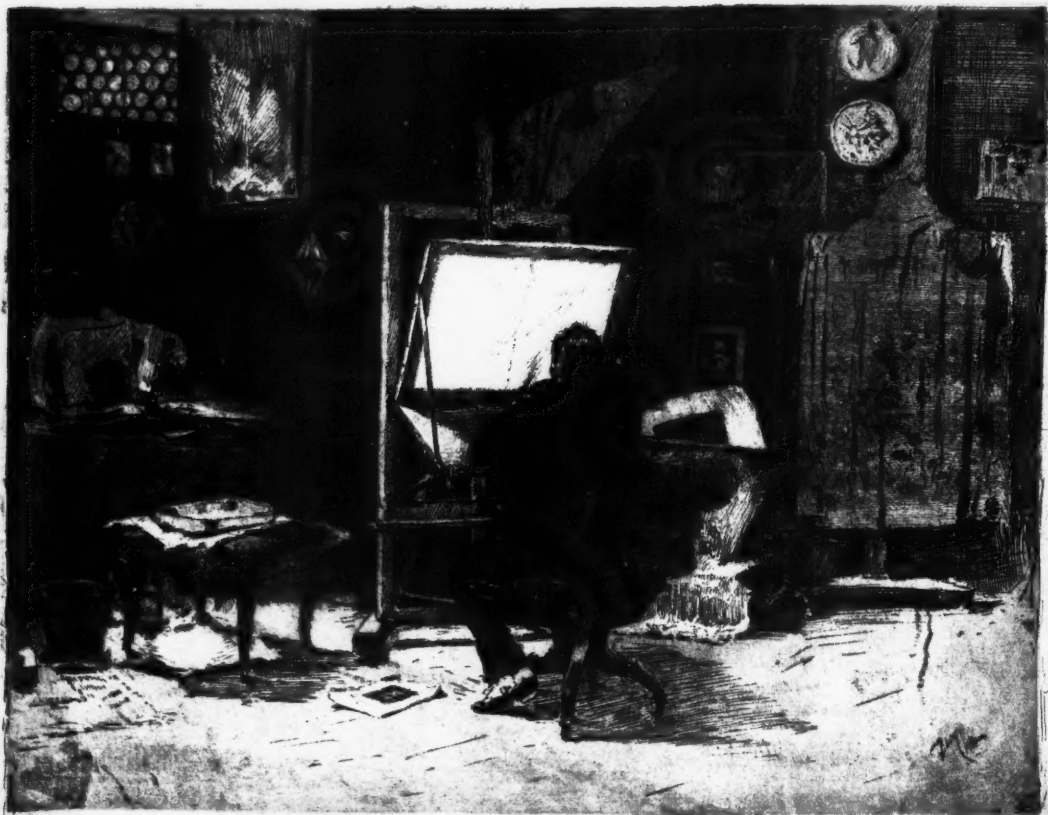
BY STEPHEN H. HORGAN.



ANOTHER great American painter has finished his work and his canvases begin already to increase in value. It is the impractical way the public rewards genius. A rare print of William M. Chase as an etcher at work in his studio is reproduced here. It is from an etching by that other American genius, Robert Blum, and the circumstances of its making are told here for the first time as a mere incident in the life of the master, Chase.

he painted even then. He spent much time in Europe. Meeting Whistler and Sargent in England, they became life-long friends, and Chase made fast friends, for he was a lovable fellow. Returning to this country he borrowed a codfish from a fisherman friend and painted the fish on a platter. The Corcoran Art Gallery in Washington gave him \$2,000 for it. This was his first encouragement, and directed his attention to still-life subjects, of which he afterward became a master, though his portraits and landscapes proved him to be our most versatile painter.

It was in 1882 that the writer was privileged to assist Chase in etching, which he was then taking up. The *New York Herald* had credited me with the introduction of chlo-



William M. Chase at Work. Etching by Robert Blum.

Young Chase began work as a clerk in his father's shoe store in Franklin, Indiana, and until he was laid up with a fatal illness he never ceased his unflagging industry. This is the chief lesson of his life-work. The Civil War had ended and war prices prevailed in the paper market as they do to-day, so the boy William was turned over as an apprentice to a local painter to save his father's wrapping-paper from being destroyed by the son's sketching. It was discovered that the young man was in earnest in his study, so a wholesale shoe-dealer in New York agreed to look after him while he studied at the National Academy of Design.

Later he went to Munich to study and work, and even there he attracted attention for his industry and the genius he mixed with his paints, as was shown in the portraits

rid of iron as a mordant for copper instead of the fussy Dutch mordant and nitric acid which American etchers were then using. Mr. Chase sent for me, and the humble manner with which he received instructions in the use of acids for etching proved the big man he was. In Chase's studio I met that other American genius, Robert Blum, and it was decided that Blum should make a pen-drawing which I was to photograph on a zinc plate and superintend the etching. This plan was carried out and the result is reproduced here.

This etching, 12½ by 16½ inches in size, is of timely interest, as it shows the artist Chase at work as an etcher in his studio. It is said by critics to be one of the great etchings by an American.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Cleaning Clutch-Buffers with Gasoline.

Fred E. Atz, of Denver, Colorado, writes: "When washing the clutch-leathers and pulley-surface with gasoline, I find it a good plan to do this at night, letting the machine stand without use until morning. The reason is the quality of gasoline with which one must work in most shops is often so poor that it is little better than coal-oil. If the clutch-leathers and pulley-surface are washed with this grade of gasoline in the morning there will be trouble in ejecting long slugs, and in about two hours the clutch-surface will be as gummy as ever, if not more so."

Answer.—We have not found gasoline of such poor quality as stated by our correspondent. If one desires to test the volatile qualities of gasoline, all he needs to do is to place a few drops on a clean sheet of white paper and place the paper on or near a radiator for about a minute, or until the fluid has evaporated. A fair grade of gasoline will not stain the paper. If the fluid is doctored with coal-oil it will stain the paper. We might add that little or no trouble is experienced with gummy clutch-buffers where a grease-cup is used on the loose pulley. This cup may replace the old oil-cup which was applied to the early models.

Slugs Trimmed Unevenly.

An Ohio machinist-operator submits several slugs of various lengths, and writes as follows: "I have been having a great deal of trouble with the knives. I have set them exactly eight points, and when the slug is ejected it will be somewhat thicker on the top end than on the bottom. In the shorter measures, as thirteen ems, I don't seem to have this trouble, but from fifteen ems up to thirty ems the slug is thicker on the top end, despite my care in setting the knives, and I can't figure out what causes it. Please give me some information."

Answer.—We have made a careful measurement of the slugs and find that the top end of each thirty-em slug measures about .001 inch more than the lower end. On the thirteen-em slug the top end measures about .0005 inch more than the lower end. To correct this trouble on both slugs the upper adjusting-screw for the right-hand knife should be turned in a very trifling distance. You should not have any trouble securing the set on this knife. We find that the left-hand knife is trimming off a trifle more than necessary on the smooth side of the slug near the upper end. This can be corrected by turning in a trifle on the upper adjusting-screw for the left-hand knife. When this is done, and the banking-screws are made tight, there will be no further change of position of the knives. You should take the mold-cap off and clean it with a piece of brass rule. Also clean the right and left liners, and mold-base, replace the parts and try slugs. Place a drop of oil

on each locking-stud and bushing so that the disk will advance with the least possible friction. After you set a galley of matter, measure the thickness of the first and the last slug cast to note if any variation occurs.

Distributor-Box Trouble Corrected in a Novel Manner.

W. L. Woodward, machinist-operator in The Stone Printing & Manufacturing Company, Roanoke, Virginia, writes: "On several occasions I have been greatly helped by reading the experiences and suggestions of other linotype machinists and operators, published in your columns from time to time, and for the benefit of the other fellow I would like to tell how I overcame a serious distributor trouble on a Model 4 linotype. One of the machines I had under my care would "chew" or bend from three to a dozen matrices a day when working with small, condensed matrices. Adjustment of the matrix-lift or renewal of distributor-box upper and lower rails had little or no effect. But the following operation has overcome the trouble entirely: I removed the front and back lower rails from the distributor-box (G-326 and G-327) and brazed a piece of soft steel (one-fourth inch thick by seven-sixteenths inch long) on the upper side of each rail just where the matrix passes over before being taken over by distributor-screws. The rails at this point were then dressed down to .625 in height. This causes the matrices to be carried perfectly straight onto the distributor bar, and assures their being caught alike by front and back distributor-screws. Since doing this I have run for days on eight-point Cheltenham and six-point No. 12 without the least trouble—a record for this machine. The operation is very simple, but, of course, care must be taken in dressing down rails to proper, even height."

Thin Matrices Catch When Being Raised by Lift.

A Wisconsin operator writes, in part, as follows: "Please explain what causes thin matrices to catch just as the lift comes up against the lower end while raising them. When the matrix that was caught finally drops into its channel I find its ear bent. I would like to know how to correct this trouble. I notice every time I turn the screws back by hand to release the matrix that is caught, that one is bent. How shall I remedy the trouble?"

Answer.—Without knowing more about your trouble we would not attempt to suggest a remedy. You may make the following tests to determine possible causes of trouble: (1) Send in a line of figures and, when the lift is raising the matrices, observe how far the upper back ear clears the face of the upper back rail. It should be at least one-thirty-second of an inch. If less than this, adjust by the set-screw in lift-cam lever. (2) See if the upper face of the lift-seat is less than the thickness of the thinnest mat-

rix that is catching. If this face is wide enough to catch two thin matrices, owing to wear on the projecting lip, a new lift should be applied. (3) Remove the distributor-box and push one of the thinnest matrices up against the faces of the top rails, cause the lift to raise the matrix while observing the space between the matrix and bar-point on the box-bar. If the matrix has too much clearance, owing to wear on upper rail-faces, you must either apply two new upper rails or spread the bar-point to diminish the clearance to normal. It is advisable to replace the upper and lower rails in a case of wear of this kind. It is quite possible that when the test is complete you will have discovered the cause of the bending of the thin matrices. Where you find the lift has bound against matrices, or that the distributor-screws have stopped without the clutch-lever being raised by its spring, it is not advisable to back the screws any farther than to allow the cam-roller to enter the depression. This allows the screw pressure to be withdrawn and also the upward stress of the lift. If the partly raised matrix fails to drop to the rails, withdraw the distributor-shifter and press it down, and then allow the screws to again rotate. In no case should you continue backing the screws unless you lock back the distributor-shifter and hold the lift to one side so that it will not catch beneath the matrix.

Distributor-Screws Show Wear.

A Colorado operator writes, in part, as follows: "My Model K distributor is giving much trouble. The screws are badly worn at the point when they come in contact with the matrix as it is lifted from the box, and of course you know the result—bent and broken matrices, with many stops. The machine had been in this condition for some time before I got hold of it. A competent man was in charge and he kept it up well, but he also was at a loss to know the cause of the trouble. Is it natural for the distributor-screws to show wear in three years' time? I thought perhaps the screws were not in time with the lift, but the cam is not worn, though it may be a fraction off in its relation to the point of the thread of the screw, but I can not determine this since the wear has occurred. We have ordered a new set of screws, but I would like to know what might have caused the trouble. Can the worn screws be brazed successfully? I had one brazed at one place, but did not stay long enough to see the result."

Answer.—We are of the opinion that the wear is due to the misplacing of the cam on the back screw, which caused the matrices to be lifted into the threads without having the proper clearance. If the matrix-lift raises a matrix into the opening that just precedes the points of the thread of the distributor-screws, and the matrix reaches full height without touching with undue friction on the threads, there will be little or no wear. On the other hand, if the matrix ear, or ears, are forced against the side of the thread, as the matrix enters the space between the threads, it will ultimately cause wear and will doubtless bend a number of matrices. The matrix-ear that has contact with the thread will, from necessity, show some wear. We have examined machines having such troubles and have found that, in addition to the cam being too slow or too fast, as the case may be, one of the screws was out of the proper relative position. This, of course, would cause wear on this screw only. In one instance the trouble was corrected, without buying new screws, by timing the gears of the screws and resetting the cam so that the lift raised the matrix into the space designed for its ears. Examine the screws and lift-cam, and, with the belt off, turn the screws slowly and observe, as the matrix is raised, just

how its lower front ear clears the lower front distributor-screw. Also note the relation between the points of all three screws where they first engage the ears of the matrices. You may discover some clue to the cause of the trouble, and perhaps you will be able to remedy the disturbance without applying the new screws. As you know, there is considerable study of the mechanism required in trouble of this nature. We would not attempt to tell you what the cause of the trouble is, for we do not know. It would require an examination of the distributor under normal working conditions. It is possible for the present conditions to persist even after new screws are applied, for it may not be the screws that are at fault. We have under our observation several sets of distributor-screws that have been in continuous service for nearly eighteen years, and they are not unduly worn where they first touch the matrix-ears. We have seen screws worn badly in less than eighteen months' use, or abuse, as you may call it. The fault was not with the screws, but rather the position of the lift cam. To apply a new cam is a difficult operation unless one uses care and sees that the elevation on the new cam is in the identical position that the corresponding part occupied on the old cam. You may say that the taper-pin put into its right place should right this matter. This pin-hole must be ignored if the elevation does not exactly match the position of the one on the old cam. When it is observed there is a difference, the operator is forced to fasten the cam temporarily to the distributor-screw by a small headless 8-32 screw, the opening for which he will find in the shoulder of the cam toward the distributor-screw. Where the small screw is used, it must be almost flush with the shoulder of the cam, otherwise it will interfere with the turning of the screw. While using this small screw to hold the cam you can not, of course, use the taper-pin, as it usually happens the holes will not coincide, so one must set the screw tight enough to hold it in position while the test is being made as to the manner in which the lift is going to raise the matrices. In this test one must be certain, first of all, that the matrices are clearing the upper end of the face of the top rails sufficiently to allow them to pass without bending. To clear one-thirty-second of an inch is sufficient, although no harm comes from a one-sixteenth-inch clearance. When you are satisfied that the clearance is correct, you may open the magazine-entrance and arrange the light in such a way that you have illumination directed on the screws from below so that you can see how the front one turns in relation to the matrix-ears while turning the screws by hand. Test with a capital W matrix. The aim is to have the matrix-ears rise into their space with the minimum of interference. When this is done, the hole for the taper-pin must be drilled and reamed out. Brazing, if properly done, will compensate for the wear on the threads of the screws. Afterward, the parts brazed must be properly finished off smooth.

INEFFICIENCY.

Mayor Reutter, in an address on efficiency, in Lansing, said:

"The inefficient have always their excuse. And their excuse is always beside the point, always lame and empty, like their work itself.

"I once said to an inefficient workman:

"Hang it, George, everything I tell you goes in at one ear and comes out at the other."

"Well, Mr. Reutter," said George, with a hurt look, 'ye can't blame me for havin' two ears, can ye?'"



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CENTAUR CUTTING MACHINE



THE
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Catalogue cover-design by Percy G. Green, of Toowoomba, Queensland, Australia, a student of the Inland Printer Technical School. It demonstrates that Mr. Green is an exceptionally good designer and that more practice is all that is required for him to be able to execute his letters smoothly.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Form or Function—Which?

SOMETIMES—yes, quite often—printers are too insistent on form. They are so ambitious to obtain artistic perfection they forget that the designs they are at work upon have certain utilitarian ends to accomplish, namely, to enable individuals to “talk” to others about the merits of propositions they have to offer, or to disseminate other information. It should convey this information clearly and forcefully, in the most pleasing and artistic manner possible, without sacrificing anything of clarity or force. When, as he sometimes will, the compositor comes to the parting of the ways, form should give way to function. Sacrifice no more of harmony than is essential, but, if necessary, enough to put the thing across clearly and for the ready comprehension of the reader.

Type should not “talk” in a monotone. Who enjoys listening to one who speaks in monotonous tones, who does not alter the tone or the volume of his voice to distinguish important words and bring home to his hearers, by impressing upon their minds through emphasis, the strong points in his argument? Interest lapses when the speaker rumbles along in one tone of voice, and in the humdrum and lack of spice nothing is impressed. He is not clear. It is so with type.

The really clear and forceful speaker is he who causes us to sit up and take notice at varied intervals by emphasizing through the modulation of his voice the important points in his discourse. He does not emphasize at

all times by shouting. Often subtle changes in his voice, a touch of sarcasm, a pleading tone, yea, even a whisper, causes the words he speaks in such tones to be indelibly impressed upon our minds. It does this because of the change, the contrast.

When the compositor, through a desire for perfection in form, holds fast to an all-capital or a consistent capital and lower-case arrangement of one style of type, his only means of emphasis is in varying sizes of the letters used, the more important words and lines being set in larger type than used for the less important words and lines. But it is sometimes impossible to obtain the emphasis required, or desired, in this way, for it requires quite a difference in

size to distinguish words from others set in identically the same type. In such cases the compositor should set the troublesome lines in a bolder type, or in a different style, as, for example, italic. We do not argue that he should select a bolder type, or an italic, which is inharmonious in design with the type in which the other lines are set. He does not have to do that. The typefounders are casting their types largely in families and can furnish him with italic for almost any series, and in many instances the light-face romans have also bold-face companions of the same design. For example, take the Cheltenham series. It is made up of light roman, bold roman, light italic, and bold italic, with companions of intermediate tones. There are also condensed, extended, outline and novelty series of the same family, but the first four are sufficient to obtain all the emphasis necessary. To go to the extreme of using an ex-

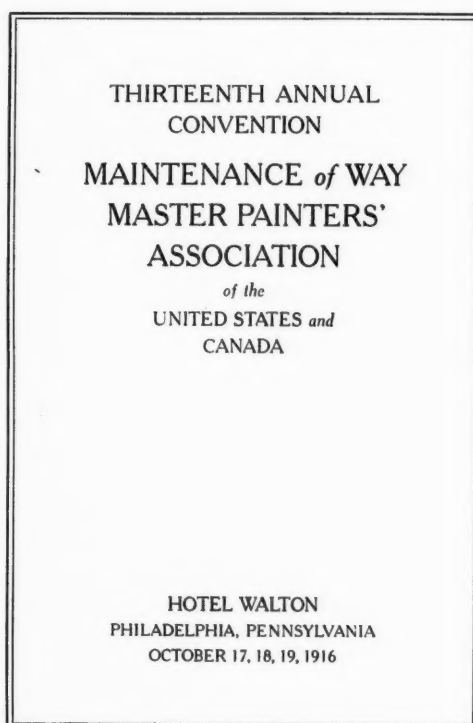


FIG. 1.

Pleasing in form, but rather monotonous. The display points, emphasized only by increase in size of type, do not have sufficient distinction.

tended line in a design otherwise set in type of regular proportions, or condensed, is to violate harmony needlessly, and the effect obtained, while contrast, is cheap and uninviting. A line of Cheltenham Bold in a design otherwise set in light-face can not violate form to an extent which is worth while to consider. Surely the tone will not be absolutely uniform, but remember what we said about hold-

upon. The two big things on the page are too nearly alike — they virtually speak in a monotone. Neither stands out. The compositor in all probability selected the big thing and set it in the largest size of type and the next most important item and set it in the next largest type. The result is, the sizes of type being so nearly the same, and the form of the letters being precisely the same, neither

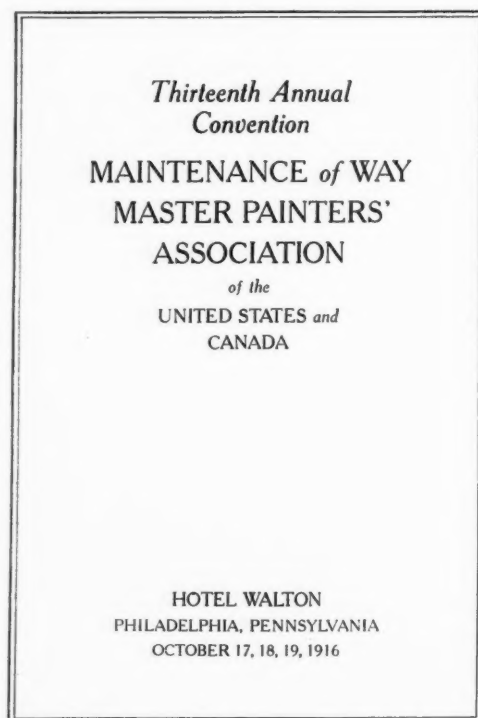


FIG. 2.

By setting one of the two main display points in italic, both have greater distinction and form is not violated to an appreciable extent.

ing too fast to form. The compositor sometimes works upon a job which can well be a monument to beauty, but more often he is working on one which the customer is hoping will bring him dollars and cents. Surely a line so set will impress its words more forcibly, just as the speaker's words spoken louder than usual will impress his.

But, as we said before, emphasis is not obtained alone by shouting. Slight modulations of the speaker's tone, a touch of sarcasm, a change from tones of supplication to command, yes, a whisper, rivet the attention of his hearers. A line or two of italic in a design otherwise set in roman of the same style is comparable to the modulations of the speaker's voice as expressed above and will distinguish them, emphasize them. It is desirable in display when a bolder letter is undesirable, or when the space available or the peculiarities of the individual case will not permit of a large enough variation in size to obtain the desired emphasis. Such lines revive the reader's interest and, by the contrast afforded, not only draw his attention but impress the words so set more firmly on his mind.

We show on the preceding page a design on which the compositor was too particular as to form (Fig. 1). It is a harmonious piece of composition and pleasing to look

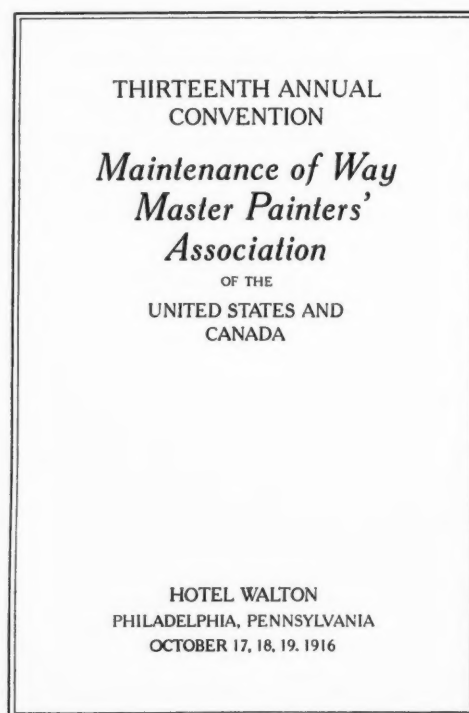


FIG. 3.

By setting the main display in italic, still greater distinction is obtained, because the lines of italic separate lines set in roman capitals.

has the force, the distinction, that is its due. The trouble is a lack of contrast or change, and if a speaker talked as those two items appear, we would say, "He speaks in a monotone and is so uninteresting." Strange as it may seem, both items would have more distinction if the words of the one, "Thirteenth Annual Convention," were set in smaller type, for then there would be more distinction, greater change. But those words would not, even then, be prominent enough.

But there is a solution — the subtle modulation of the speaker's voice suggests a subtle change in the expression of these words in type. The solution is to invoke the aid of italic (Fig. 2). Now, the change is made. Note the distinction given those words which are set in italic, and at the same time that given the three lines below.

Form is desirable, but do not hold too fast to it. Beauty is, no doubt, what the poets call it, "A joy forever," and all that, but it will not always sell the goods, which after all is the all-important thing. The example which we have shown is not one in which the selling element enters, but clarity is desirable in it, nevertheless, as in all work, it illustrates very nicely the idea we have endeavored to convey — that is, emphasis is not obtained alone by shouting.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Where Rules Help.



ALL who have worked at the case on commercial jobwork for any great length of time have had to contend with propositions wherein the customer furnished two or more large cuts with copy for considerable type, all to be arranged on a comparatively small page. They have sweated and fumed, regretful of the fact that the cuts were not made of rubber so this one or that one could be made smaller and thereby give us a chance to make a good job of it. However needless the use of so many cuts may appear to us to be, and generally is, the customer wants

erally results from putting such a well-nigh impossible task up to the ordinary printer. With that copy and those cuts, so dissimilar in shape, to be arranged on a page of those proportions, the compositor can hardly be blamed for the unsatisfactory result.

The faults in this design are many, most noticeable of which is the effect of disorder and the absolute absence of symmetry, which is very much the same as order. It is comparable to a room in which all the furniture is placed in one corner in a disorderly way, the remainder of the room being practically unoccupied. This carries with it another fault, namely, an unequal and displeasing distribution of the white space. The top part of the design

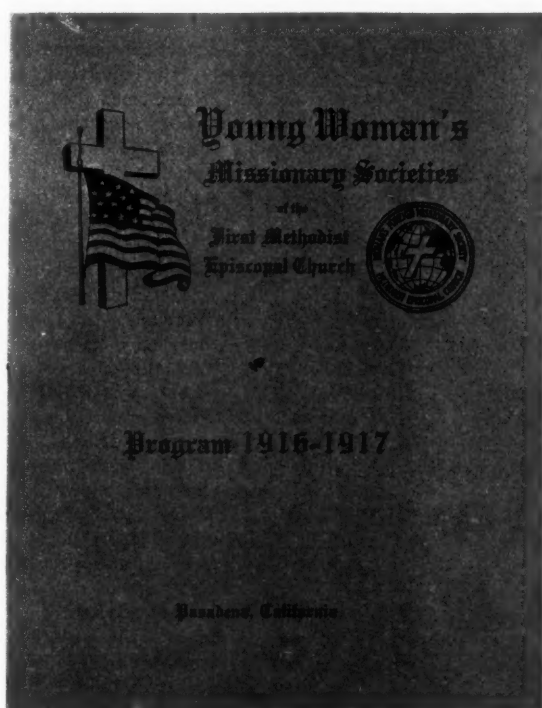


FIG. 1.

The difficulty of handling two cuts so utterly different here proved a stumbling-block to the compositor.

it that way and, of course, gets it, and a poorly arranged design for his refusal to leave it to the printer.

We are showing such a design on this page (Fig. 1) to illustrate the handicap it placed on the compositor and also to show the unpleasant effect of disorder which gen-

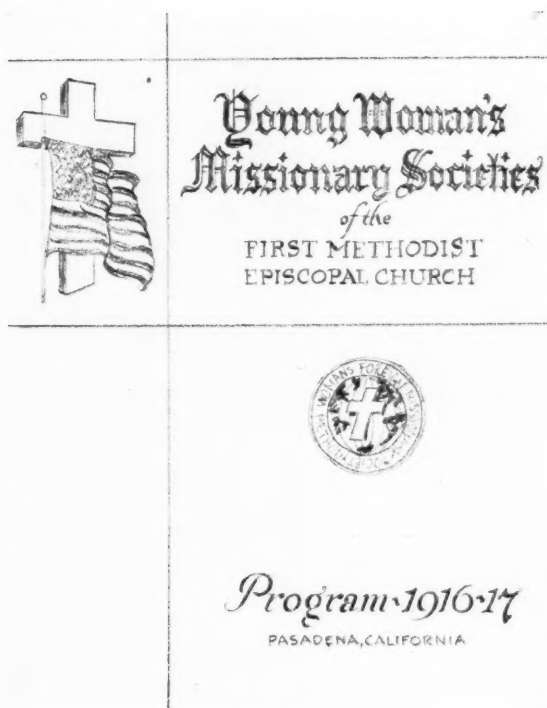


FIG. 2.

Rough sketch which illustrates improvement and the use of rules in the breaking up of spaces to aid the arrangement of type.

is crowded, whereas the bottom part is open. Then it has the effect of being overbalanced at the top, and, because of the lack of similarity between the right side and the left side, horizontal balance is poor. All the words of the first two lines constitute the name of one thing and should,

therefore, be set in the same size of type. The words "Young Woman's" in themselves have no significance. The cuts, by their position, not only cause an appearance of congestion, but, through their prominence, counteract the effect of the words set in type. There are too many forces of attraction in this small area. The fact that the cuts are so dissimilar in shape makes it desirable to re-position them so that the tendency to balance them against each other will be overcome.

The problem is to overcome these faults—and it is indeed a very difficult one. To do so without the use of rules would be almost out of the question, and for that reason it affords an excellent opportunity for a demonstration of the value of rules in breaking up spaces into pleasing and harmonious parts.

As the problem of arranging this page with but the round cut would be a simple one, we eliminate the flag and cross illustration and arrange the round cut and the type in symmetrical and orderly form. The other cut then suggests the advantage of panels and the cross-rule design is the result.

Now, just where does the advantage of the rules come in? It is that, by their use, the page can be broken up into pleasing parts. The units, on the other hand, because of their shape, could not be broken up into pleasing parts with a view to order of arrangement. We have made a rough pencil sketch to illustrate the idea. Visualize our sketch of the page without the rules, if you can, and the appearance would then be disorderly. The rules, therefore, serve the purpose of breaking up the page into pleasing parts, making it possible to arrange the type and ornaments in an orderly manner.

Firms which issue catalogues quite often make the mistake of ordering cuts direct from the engravers and dumping the cuts and their copy into the printer's office with instructions to get out a fine job. Their action in doing this is, nine times out of ten, responsible for many of the poor catalogues which are seen. They order the cuts needlessly large, of bad proportions, and, though not pertinent to this article, cuts which are not adaptable to satisfactory printing. If the printer is to be responsible for the appearance of the work he should be permitted to furnish the plates so that they will not prove

a handicap to him in the arrangement of the type. When two such large cuts are offered for use on a page, as in Fig. 1, and especially when they are as needless as in that case—the type tells all, the devices serve only as appropriate embellishment—the printer should counsel the customer against their use. The more progressive printers are now advertising to do, and are doing, complete service, and some of the better plants will not accept work unless given the right to furnish the plates. It is something more printers could do with satisfaction and profit.

Get the Axe for This Bad Practice

Space-sellers in many sections are sadly at fault in respect to allowing advertisers to buy space for uses that hurt themselves and all other advertisers. Such things are not the rule, perhaps, but the exceptions are so frequent that, in some communities, there is considerable evidence that the space-seller has little concern beyond the immediate dollar.

At Indianapolis, recently, in a "special automobile edition" of a newspaper, an advertiser—whose full-page advertisement was run along with scores of others—was permitted to say, in screaming type:

"The car that goes out on the road and actually DOES the wonderful things that a few cars CLAIM to do."

Another advertisement in the same paper on the same day suggested that a statement was a description of real service—"not a mere advertising slogan."

It would rightfully be presumed that automobile advertising, at least, should have passed the stone age!

The paper no doubt billed its space to other advertisers in that special edition at the usual rate, despite its open connivance in helping these advertisers minimize the effect of the other copy.

Indianapolis is no exception. Such things happen with more or less frequency everywhere—and with remarkable frequency in some places.

If advertising is to be that good servant of business which we all hope, then this kind of foolhardy practice must stop, and if the advertiser himself will not see the light, the seller must bring him sharply about. Such advertisers are stealing the good name of advertising.—Associated Advertising.



Distinctive printed forms from the house of Carson-Harper, Denver, Colorado.
(Read review in specimen department of this issue.)



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

EUGENE L. GRAVES, Norfolk, Virginia.—Your October blotter is especially neat and the colors are quite pleasing.

G. W. ROCHE, Spokane, Washington.—The folder, "The Home City," is interesting, well written and nicely printed, but, oh! so crowded.

LORA H. BAILEY, Salisbury, Maryland.—The envelope corner-card for Eugene M. Messick is exceptionally pleasing and forceful. There are no faults to be found with it.

GREENWOOD MADDUX, Palmer, Texas.—The blotter is exceptionally good, and the only fault we can point out in it is of very little importance—the corner-pieces in the border are turned the wrong way, the outside corner in each instance should be the inside corner.

H. E. VANDERBILT, Smith Centre, Kansas.—The package-label for the *Journal* is nicely arranged, but the line in text should not be letter-spaced nor combined with extended types

unique, interesting and well executed. Press-work on the folder, "More Business," is not very good. Linen-finish bond stock requires a strong, hard impression so that the letters will be sharply printed without punching. Pressboard makes the best packing for printing on such stock.

CARSON-HARPER COMPANY, Denver, Colorado.—The Mountanick program and tag are decidedly interesting and effective in every detail

THE HERALD PRESS AND DIRECT ADVERTISING AGENCY

Advertising Service · Designing · Engraving · Printing · All under one roof

C.C. RONALDS · *Managing Director*

MONTREAL & TORONTO



MONTREAL

Handsome and dignified letter-head used by one of the finest printing-plants on the continent. Designed and lettered by Harvey Hopkins Dunn, Philadelphia, Pennsylvania.

LIONEL P. MURRAY, Philadelphia, Pennsylvania.—The advertising folders prepared by you for the Crew-Levick Company are very good indeed, good advertising well displayed, arranged and printed.

PAUL D. NORRIS, Richmond, Virginia.—The specimens are all very satisfactory, nothing striking, elaborate or unusual—just plain, every-day good work. You could not have done more.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.—The specimens are exceptionally neat and effective, in keeping with others of your high-grade work which we have had the great pleasure to examine.

CHARLES F. SKELLY, Altoona, Pennsylvania.—Your specimens are all of a high grade and faults can not be found therein, for none exist. The little acknowledgment of receipt of remittance is exceptionally interesting.

WALTER B. ROCKETT, Mount Vernon, New York.—The novelty folder by which you announce the addition of a new type-face to your equipment is well handled in every way and we do not doubt that it proved effective from the standpoint of advertising.

for the reasons given in other paragraphs in this department, to which we would call your attention.

A. J. SCHLINGER, White Plains, New York.—We do not admire the combination of script and text on the announcement for Samuel Scott & Co., designed by you. If an old-style roman lower-case had been used instead of the script a great improvement would have been the result.

E. M. DUNBAR, Boston, Massachusetts.—Your stationery items are decidedly distinctive in their quaint antique style, which is obtained by the use of old-style Caslon with swash italic characters. Your check, designed by Carl Purington Rollins, of the Montague Press, is the best of the lot, in our estimation.

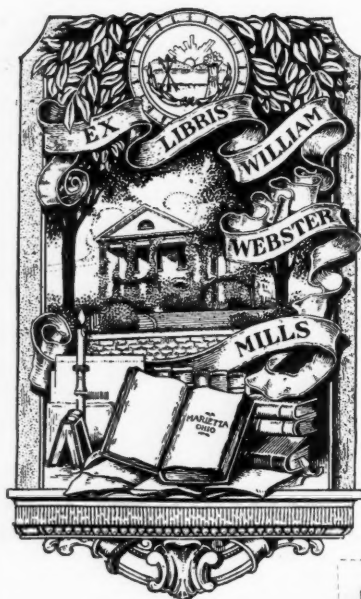
CLARENCE L. BROUGHTON, Dolgeville, New York.—The blotter entitled "The Mark of Quality" is interestingly arranged and well printed. The lettering is a little ragged, but that will be overcome with practice. Your lines are free, and that is a very valuable quality.

BUSINESS CARD PRINTERY, San Francisco, California.—The specimens are decidedly

from plan to completion. The cover of the booklet in green-black, vermilion and silver is especially pleasing. The motto-card, "Say, kid," printed in black, green tint and gold, is very pretty. All are reproduced in half-tone on the opposite page.

C. E. GRISHAM, Scottsbluff, Nebraska.—The window-card designed by you for the Scottsbluff Commercial Club is overdone in a decorative way. There are so many rules and borders on the card that an effect of complexity is apparent which makes reading a difficult problem. One individual, seeing it on our desk, made the remark that "it looks blurry." Space between words is too wide, practically throughout.

CORNELIUS PRINTING COMPANY, Indianapolis, Indiana.—The booklet printed by you for the Packard Twin Six line of automobiles would be much better if the panels at top and bottom of each page were made up of plain rule, for the border used is spotty and attracts too much attention to itself. A trifle too much ink was carried. It is, however, in a general way, a very commendable piece of work. The colors used in printing are pleasing.



Book Plates



By the

ECLIPSE
ELECTROTYPE
& ENGRAVING
COMPANY
CLEVELAND, OHIO



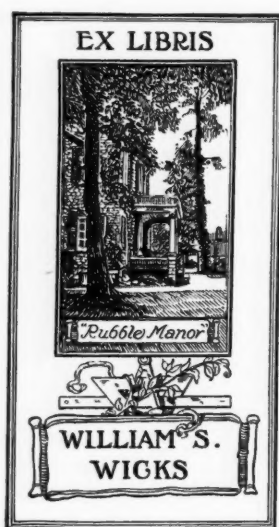
LOUIS F. ASBILL, Yukon, Oklahoma.—The package-label is very nicely designed. The rules join poorly, because worn, and the open joints are rather displeasing. The brown is too strong. Because of the great strength of the units printed in brown, the brown should have been weakened to a tint. As it stands, the type is subordinated by the great strength of the rules.

C. E. LINDEN, Marshalltown, Iowa.—The program designed by you for the Iowa State Federation of Labor banquet, which opens two ways from the center, the title-design being a representation of closed doors, would be improved if the rules representing



tinctive, forceful and interesting appearance which is very commendable. They are by no means conventional, and the type-sizes are larger than are ordinarily used on letter-headings, which might cause them to be looked upon with disfavor by some, but, on the other hand, their characteristics first mentioned would surely cause them to be admired by those who like something "a little different."

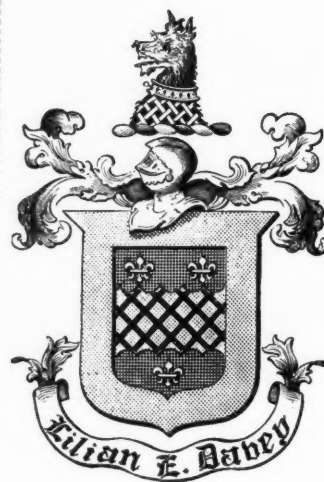
Buena Vista Weekly News, Buena Vista, Virginia.—You did remarkably well on the monthly report for the Rockbridge Manganese & Iron Company in spite of the handicap of being compelled to print it on



the panels had been lighter so that the type would stand out more prominently. As it stands the type is too inconspicuous.

THE CONKLIN PEN MANUFACTURING COMPANY, Toledo, Ohio.—The show-cards which you are using are strong in attention-value and effective in every other advertising way. The designs follow the German poster style, being bold in design, and are printed in strong color combinations harmonious with their character. We would like to reproduce them, but some of the colors used are such as would not show the originals to advantage in half-tone reproductions.

A. R. ARKIN & Co., Chicago, Illinois.—The letter-heads in the collection sent us as samples of your work have a dis-



a newspaper press. The daily mine-report is also well handled. While a little too much ink was carried on the former job, we can not offer further help, for, because of the handicap aforementioned, and the fact that the leaders used were badly worn, we could not have done better ourselves.

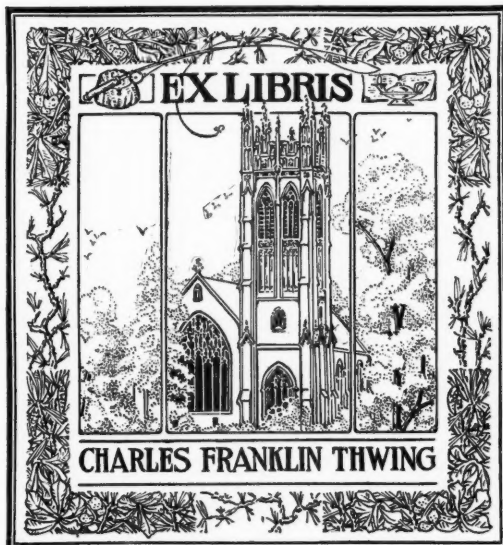
F. B. MENDOZA, Quincy, Massachusetts.—Your letter-head, the business card for the Cushman Studio, and the blotter, "A Fable," are very satisfactory as specimens of jobwork. We do not doubt that the blotter proved good advertising, but that it "caused no end of comment and return of cash" is questionable. Get us? An item which caused no end of the return of cash would be more of a dream than an actuality. We find no faults in any of the work except that the type-group on the business card in question is a trifle too low.

We have received some very good samples of the work of The Joseph Betz Printing Company, East Liverpool, Ohio, which justify the firm's claim to the distinction of being "printers of high-grade catalogue and commercial work." We do not admire the use of such large capitals with such small lower-case letters as in the firm-name at the bottom of the cover of the booklet, "Spending Money." The bill-head for The Acme Cigar Factory is exceptionally good.

THE HORVATH PRINTERY, Steelton, Pennsylvania.—We would know, even had you neglected to tell us, that your printing had proved satisfactory to your customers, or, if not, that your customers do not know good work. There are no faults to be found with it in any particular. One of your envelope-stuffers, rearranged somewhat, is shown in the colored insert of this issue.

ALFRED H. WINKE, Helena, Montana.—Both the letter-head and the package-label are exceptionally neat, properly and effectively displayed. Very few journeymen are doing better commercial work, despite the fact that your experience is of but two and one-half years. The capitals on the package-label are a little too large to work well with the comparatively small lower-case line used for the main display, but this is a very, very minor point. Congratulations.

We are pleased to show on this and the opposite page a number of book-plate designs executed in their entirety by The Eclipse Electrotype & Engraving Company, The Complete Establishment, Cleveland, Ohio. These designs are reproduced from a handsome booklet issued by that company to make known its desire and ability to do this character of work and which contained many more examples than are shown here. The booklet, entitled "Book Plates," was bound in buff Sunburst stock, printed in gold, and embossed. The inside pages were handsomely printed in black and red, a book-plate being shown on each right-hand page, below which in each instance a



Book-plates by Eclipse Engraving & Electrotype Company, Cleveland, Ohio.

little comment on the character of its design or its distinctive and appropriated features is made. On the opposite page in each instance further comment is made, particularly as to the style of engraving represented in the book-

plate opposite, or that may be furnished. The booklet itself is a beautiful job of printing, and the excellent book-plates shown, and their variety of style, should bring adequate returns from those who want book-plates of merit.

EDGAR F. TYREE, Norfolk, Virginia.—Your handling of the Menu for the Diggs Confectionery is admirable. Your idea of printing the bulk of the design in light brown, and the sectional headings, such as "Fruits" and "Meats," arranged at the side, in black, is a good one, for those headings, while in small type, stand out prominently because of the greater strength of black as compared to the brown. We are going to reproduce this example in the very near future when the colors we use in this department will do it justice, because of the excellent idea it furnishes.

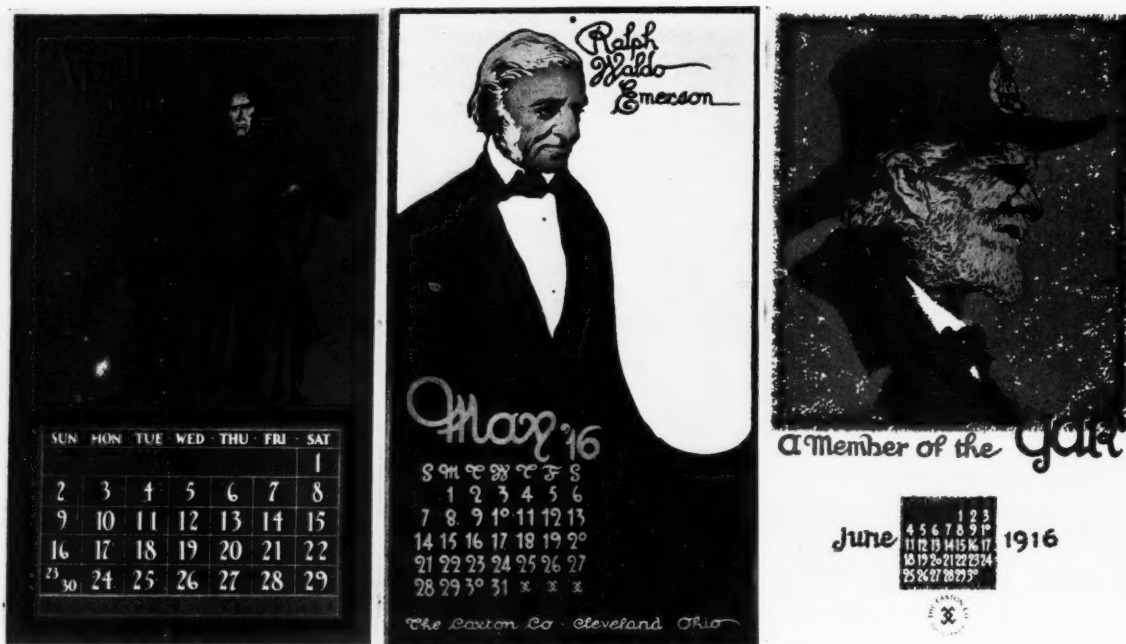
ELLIS COLEMAN, Shreveport, Louisiana.—Your specimens are all interesting, thoroughly in keeping with the work you have always sent us. The red is too strong in tone for the green on the folder, "Coming to the front."

Initial letters in a line should not stand out so much more prominently than the remaining letters of the words as they do in this instance. On the ticket for the Soldiers' Benefit Dance the effect is rather confusing because of the strong red in which the illustrations are printed. When illustrations are to be overprinted with type they should be printed in weak tints so that they will not conflict with the type.

J. B. SANFORD, Newport, Vermont.—The "Theo Karle Criticisms" would be much better if made up into four pages than as printed on one side of a long strip, where it has the appearance of a galley proof. The improvement would be due to the greater ease with which it could be handled and read by those who receive it. It would be better as it is if dashes had been inserted for the purpose of classification between the different comments.

THE MULTIGRAPHING LETTER AND PRINTING COMPANY, LIMITED, Toronto, Canada.—The blotter, "Our letters bring quicker results because they're out first! Service counts," is designed in an impressive way, but we do not like the combination of Cheltenham Bold, condensed, and Engravers Bold, an extended letter, not only because of the difference in shape, but also because the latter contains hair-line elements, whereas there is not a great variation in weight of light and heavy elements in the former. They are decidedly inharmonious faces and should not be used together.

A. J. RISHEA, Kingston, Canada.—Your letter-head is not a good one, we regret to state, and for several reasons. First of all it is too elaborate, the decoration being much more prominent than the type, which should never be the case. It is made more complex by the use of so many colors. The condensed text-letter and the extended Copperplate are as utterly unlike as



Three of a series of monthly calendars by The Caxton Company, Cleveland, Ohio.

letters could be, and do not harmonize. Follow the simple styles of arrangement which are shown in these pages. Ornamentation which wholly subordinates the type in a design does not embellish it. To accomplish its real purpose decoration should be used with restraint.

WE are showing at the top of this page and the page opposite, in half-tone, reproductions of six of a series of monthly calendars issued by The Caxton Company, designers, engravers and printers, of Cleveland, Ohio, during the past year. Every item is characterful, decidedly different from anything we have seen along this line. The style of art and the lettering are representative of that firm's entire product, being strong, virile and beautiful. Brimming with originality and admirably printed in unusual and striking color combinations, they are good advertising, as they speak volumes for the talent of the Caxton organization. The name of the firm appears on each item in small letters, yet prominent sometimes by position, but nothing more. The producers had the good judgment to refrain from indulging in argument of a sales nature, leaving the work to speak for itself—and it does that very forcefully. To any one who knows good work in all branches of the graphic arts and has the good judgment to appreciate the fact that good artwork, good engraving and good printing are necessary to successfully sell high-class goods, these calendars should appeal with great force. We regret our inability to show these designs in their original form, and in the colors used, for, although the half-tones show the character of the design and general make-up, the colors in which the originals were printed were responsible for much of their beautiful appearance. We feel, therefore, that it is hardly

giving The Caxton Company the measure of justice due them for their fine work to make this showing without advising prospective users of the service they offer to send for copies of the originals. If that is done, THE INLAND PRINTER has been of help in bringing together those who can furnish this class of work and those who are in need of it.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—All your work is of a very good grade. We note some minor points on which correction is necessary. You should avoid combinations of condensed text-type with the extended block-letter known as Copperplate Gothic. There is nothing in common between these two letter styles. The disorderly, unsymmetrical arrangement of the Young Woman's Missionary Societies program-booklet is very displeasing. We admit it is a difficult proposition to use two such large cuts on a cover-design in a pleasing manner, but are sure an improvement would result if arranged as shown in our sketch, which is reproduced alongside the design in question on page 355.

TWIN CITY PRINTING COMPANY, Champaign, Illinois.—The Illinois, monthly magazine of the students of the University of Illinois, is thoroughly satisfactory as to make-up and typography. Some of the half-tones, particularly those of the football players, are not very well printed, but this appears to have been due as much to faulty plates as to lack of care in

presswork. The ink appears somewhat grayish, and for that reason we are of the opinion that it was reduced too much or of a rather inferior grade. A little bronze-blue added to black will add a luster without changing it to a blue.

McKINLEY-SLOAN PRINTING COMPANY, Kansas City, Missouri.—The hand-lettered blotter, on which the illustration of the two members of the firm, arm in arm, appears at the top, is interesting and would provoke favorable comment, we are sure, on the part of your customers. The other blotter is somewhat jumbled, due to the fact that there was not enough space available to arrange the copy in an effective manner without using such small

POST CARD

Private

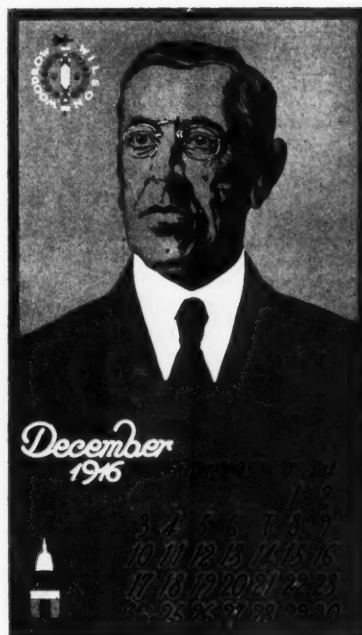
The Marchbanks Press

114 East 13th Street

New York City

Address-side of post-card by The Marchbanks Press, New York city.

N. A. HANNA, Cadiz, Ohio.—Some of your specimens are quite interesting and unique. On the bill-head for J. C. Merryman & Son, the crowding, and the effect of congestion produced thereby, would be overcome if some of the unimportant lines were set in smaller type. On the Chas. Jackson's bill-head the red is too strong. The gray-tone type weakens the black to quite an extent and, because of this, seems to shrink from the eye. When two colors are used together they should be selected and printed with a view to equalizing the tone of the whole design. Script should not be used in combination with roman types, for their design is so different the effect is displeasing when used in the same piece of work.



Handsome calendar designs by The Caxton Company, Cleveland, Ohio.

type as to make it difficult to read. Your envelope, while striking, is rather bizarre, and the lettering is poor. Why so much prominence for the word "from"?

O. EUGENE BOOTH, Cherokee, Iowa.—Your composition is very good indeed, but some of the designs are not well printed. On the Behrens letter-head, which is very poorly printed, the condensed type is letter-spaced entirely too widely, and the space between words and the initials in the main display line is altogether out of proportion. The green used for printing the cut is too strong. When printing with type over an illustration, that illustration should be in a weak tint so as to avoid complexity in the lines of the illustration and the type. Too wide spacing of words is apparent in others of your specimens. Avoid this, for it breaks up unity.

THE ELITE PRINTING COMPANY, San Diego, California.—Your work is decidedly interesting and beautiful. The frequent use of brown ink on buff stocks gives a soft effect which is always pleasing. The booklet for the Johnson-Saunn Company, and the house-organ, *The Kackie*, could hardly be improved on. We do not admire diagonal arrangements of words as on the fold-over cover of the booklet for the Christian Women's Board of Missions. Such arrangements strike a discordant note with the other lines arranged horizontally as lines are read. We compliment your good taste and typographic intelligence.

THE THOS. P. TAYLOR COMPANY, Bridgeport, Connecticut.—Your monthly blotter house-organ represents a very good idea and should prove good advertising. For the benefit of our readers who might want to adapt the idea for their own use, we will state that the form is gotten up to represent the appearance of the top of the first page of a four-column news-

paper, the heading, *T. P. T. Co. Printograms*, running full measure, along with the date-line, below which, in four columns, short and interesting paragraphs are made up, interspersed between which are short paragraphs calling attention to the firm's ability to handle the printing orders of potential customers.

The Tidewater News, Franklin, Virginia.—

We have received from the Mullooney Printing Company, Minneapolis, Minnesota, a copy of the menu-booklet which did service at a Bachelor Dinner tendered J. D. Mullooney, head of the firm, by F. C. Mullooney. As a job of printing it is just ordinary—a good piece of work, though not unusual—but as a novelty it scores very high. It is profusely illustrated with comic illustrations, so captioned as to provoke a hearty laugh. The pages were necessarily made large, 9 by 12 inches, in order to allow sufficient space for the illustrations.

P. L. A. LINES, Seattle, Washington.—We consider your work, as a whole, to be of a high grade, neatly and simply designed in a very effective manner. The stationery items for The Metropolitan Press are all pleasing and interesting, the little advertising blotter gotten up in the form of a six-inch rule being reproduced in our colored insert of this issue as an example for others to follow. We do not admire the underscoring of the two main display lines in the menu-cover for Meves Restaurant. Why underscore the lines which are already most prominent in the design? The tint is too strong, and not bright enough for best results, on the cover for *Dynamic Psychology*, issue of September, 1916.

RENE JOSEPH TITUS, Fort Worth, Texas.—Composition on your specimens is very good indeed, but the presswork is poor, and rules, imperfectly joined, mar the appearance somewhat. If a two-point lead was inserted above the line "Young Men's Christian" in the folder-title for the Association of Employed Officers it would be improved, but we consider the spacing between lines in the lower group very satisfactory indeed. On the cover-design for the Master Painters' Association, an improvement would be noted if there was more

THE MARCHBANKS PRESS, 114 East 13th Street, New York

We are interested in

Date _____ Signed _____

Reverse side of post-card by The Marchbanks Press, New York city.

Your specimens are of ordinary merit. On the check for your firm, the cut used as a background for the type is printed in too strong a color, and, furthermore, in a purplish-brown which does not harmonize at all with the red in which the name of the bank is printed. This cut should have been printed in a weak tint of blue or green. Text-type should never be letter-spaced. Its chief beauty is in its rich, compact form, which is broken up into disagreeable spots when letter-spaced. The heading for Powell Brothers' bill-head is "ruled to death." There are so many rules and borders in this design that the type is completely subordinated, and the effect of complexity is decidedly displeasing.

contrast in the display of the two big points at the top. The first two lines would be more prominent and the three lines which follow would also be emphasized by the contrast if the first named were set in italic. The order of display is very satisfactory.

CARL J. H. ANDERSON, Cuyahoga Falls, Ohio.—The specimens are all excellent, simple in arrangement, effectively and judiciously displayed. One or two minor points call for correction. Capitals are difficult to read and should not be used for large masses of text as in the central group on the title-page of the manual for teachers of The Knox Course. The use of capitals in this narrow group made equal, pleasing spacing of all lines impossible, which is another reason for the avoidance of capitals in mass and more especially when in narrow measure. We are reproducing one of your pages.

THE HUGH STEVENS PRINTING COMPANY, Jefferson City, Missouri.—"Modes of Today," the catalogue prepared by you for the McElwain-Barton Shoe Company, Kansas City, Missouri, is a decidedly effective piece of work and speaks well for your talented organization. We admire especially the unusual and artistic cover-design, which would be difficult to improve upon. The colors, gray, black and orange on gray stock, are well suited to the design. The only faults we find with the entire production are that the front margins on the inside pages are too small, and, on those pages where no line illustrations appear, the half-tone illustrations should be placed higher so that the pages would not appear overbalanced at the bottom. Most of the pages appear a little bottom-heavy. The presswork throughout is of an exceptionally high grade.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—Your work is clever indeed. Several examples are reproduced in this issue, and these are very good representations of your "style."

B. R. NEILL, Benton, Arkansas.—The specimens you have sent us are for the most part very good indeed. We do not admire the use of periods at either end of short lines for the purpose of squaring up the lines to a desired measure, for the reason that the periods, covering so much less space on the paper than the

If I Owed You, What
Would You Want
Me to Do?

Why Certainly!



Are you ready for the fall drive? Is your army of salesmen equipped to storm the market with convincing selling talks? Are your catalogs, folders and follow-ups sufficient to break down the opposition's breast-works? Now is the time to prepare. Now is the time to buy your ammunition. Plan your campaign and decide on your needs. We furnish anything from grape shot to 42 centimeter cartridges.

THE
NORTHERN ENGRAVING CO.
CANTON, OHIO
Munition Makers to Advertisers



YOUR remittance
received. Thank
you. I hope you
liked the service,
and I want you to
come again.



EDWIN H. STUART

PRINTER • DESIGNER

225 ROBINSON ST., E. E., PITTSBURGH, PA.
Bell Phone Schenley 2381-J

The advertisement at top of page is by Carl J. H. Anderson, Cuyahoga Falls, Ohio, and is reproduced from the house-organ of The Northern Engraving Company, Canton, Ohio. The cards at the bottom are by Edwin H. Stuart, Pittsburgh, Pennsylvania.

letters, do not adequately fulfil the purpose for which they are intended, but serve, instead, as distracting elements, demanding too much attention to themselves. This practice is apparent in several of your specimens, notably the cover for the Earle Family booklet. No attempt should have been made to square up the design. If you had not underscored the line, "Printed Matter," on your package-label — why underscore the line which is already most prominent? — the space saved would help in relieving the congestion in the lower panel. Avoid using extended Copperplate in combination with condensed italic letter-forms as in the bill-head for The L. B. White Printing Company.

We have received from The La Vigne Press a handsome folder printed in light blue, buff tint and black on white deckled-edge antique stock. On the first page a large illustration of the home of the Press appears, beneath which, in blue, the words "Where Service Reigns and Quality Gains" appear. The third page is given over to an announcement that the firm is now settled in its new quarters, third floor, 17 Federal street. The name of the city wherein the firm does business is not given on the folder, however, and the cancellation stamp on the envelope is so blurred that we can not make it out. We consider this a very serious mistake, for local buyers of printing might assume that the institution was an out-of-town one, and out-of-town

buyers of printing, who might want some of the service offered, could not find that service. We would like to reproduce it, but blue is not a satisfactory color for reproduction.

THE AMERICANIAN PRESS, Fresno, California.—To be perfectly frank with you, your work is very poor. You need to study the subjects of design and color harmony thoroughly. Your business card, printed in red, lemon-yellow, light green and light blue, presents a very poor combination of colors. It is startling and bizarre, but not in the least inviting. The manner in which it is cut up into small, unrelated groups keeps the eye of a reader dancing about from place to place in such a way as to be bewildering. The arrangement also affects a very displeasing breaking up of the white space, which is another point against



EDWIN HAMILTON STUART

PRINTER • DESIGNER

RESIDENCE: 295 ROBINSON ST., EAST END
PITTSBURGH, PENNA.

With Jackson Remlinger Co.
Bell Grant 1220

Bell Phone at Residence
Schenley 2291-J

it. The best arrangements are those symmetrical forms in which all lines are centered on a common perpendicular axis, for, then, horizontal balance is sure to be secure and the white space on both sides uniform. Two colors are safer than four, for if one cold color and one warm color only are used the chances of a clash are reduced to a minimum.

type in such an elaborate fashion is to invite the reader to marvel at that part of the design rather than to do the really important thing, that is, read the type, and is a decided mistake. The work, especially the overelaborate designs, shows the influence of your European training, where elaborateness and distinctiveness of design are apparently the prime con-

will be influenced in favor of the article advertised. The blotters carry out this idea more nearly than do the folders.

GEORGE L. SCHUESSLER, Chicago, Illinois.—The "Type Book," designed by you, showing the excellent type, border and ornament equipment of Schmidt Brothers, printers, designers and engravers, 638 Federal street, Chicago, is

STUTES PRINTING CONCERN SPOKANE



Interesting envelope corner-card by Stutes Printing Concern, Spokane, Washington.

STUTES PRINTING CONCERN, Spokane, Washington.—We are glad you told us the letter-head for the stuttering and stammering doctor is a good one, for we would not recognize it as such if you had not. It is a crying shame that such printing as that should be done. Did Stutes do it? No! It does not look like Stutes printing. Your envelope corner-card is reproduced herewith because of its disregard of conventionality in the interest of real effectiveness.

GORDEN D. PURDY, Truro, Nova Scotia.—Your work is simply and effectively arranged. The use of more modern styles of type would place it on a very high plane, at least as regards quality of composition. The ink seems to have been reduced too much, as it is mottled and does not cover well. On the card for the King George Hotel, the type crowds the border too closely at top and at bottom as compared to the side marginal spaces. Some space should be taken from below the ornament so as to permit of lowering the upper group and raising the lower group.

JOSEPH POPP, Burlington, Iowa.—The circular is very satisfactory in all except one or two minor points. The extended type in the top and bottom panels does not harmonize with the condensed type used in the large center panel. We believe that the heading would be improved if, instead of the two large, squared lines of capitals, the second line was rearranged into two lines, broken at the word "holder," and set in lower-case. There is considerable waste space at top and bottom, so that this change could be easily made.

STANLEY SMOLKA, New York city.—All your specimens are interesting and some of them are exceptionally good, but several are too decorative, the rules, borders and ornaments subordinating the type to such a degree that the items have little advertising value. To dress

considerations. In this country, however, printing is rapidly coming to be judged for the quality of salesmanship that is in it. The question is not how striking, original and unique it can be made, but how it can be made to invite the recipient to read it and then to make the reading of it so simple and easy a matter that he

one of the finest of such books which we have ever seen. The pages are printed on one side of the sheet only and bound in loose-leaf fashion, so that as the firm adds new equipment punched sheets may be furnished holders of the books, to be included therein. Not only are the type-faces shown in all their sizes, but, throughout the book, specimens of job and advertising composition are shown which demonstrate that Mr. Schuessler is an exceptionally capable compositor and that the Schmidt Brothers equipment is adapted to every class of high-grade work. The cover is quite interesting. The stock is black, on which the twelve-point border, except for the square corner-pieces, is printed in black and varnished, the type being bronzed green. The effect is both unusual and striking.

HAMLIN BROTHERS, Newkirk, Oklahoma.—The specimens sent us are of a very good grade, but subject to slight alterations with a view to improvement. When rules are of such nature that much piecing must be done, we would suggest that you avoid the use of them, especially if they are worn to such a point that they do not join perfectly. The breaks in the rules on the Fourth of July band-concert program are quite noticeable, and especially in the six-point rules. Spacing of lines is very poor in the bottom part of the circular letter, the heading on which is printed in red ink. On this heading the letter of the initial "T," made up of rules, border and the letter, is too far from the remaining letters of the word. This is a fault quite frequently found even in the best work. The most pleasing block initials are those in which the letter proper is in the upper right-hand corner of the block, in which position it is close to the remainder of the word. We do not see the advantage of three colors on your bill-head, and the weak green causes the words "In Account With" to fade almost beyond



Handsome booklet executed by the Bartlett-Orr Press, New York city, calling attention by its words to the fact that the firm does small work as well as large work, and which by its excellence proves that the company is capable of doing small work exceptionally well.

recognition. Under an artificial light this line could scarcely be read.

AURORA PRINTING COMPANY, Aurora, Nebraska.—The cover of the United Brethren in Christ booklet would be better if only one style of type had been used in its composition. The

Bartlett-Orr Press is a big concern, it does not desire to handle small work, a handsome booklet was issued, entitled "Character in Little Things," which is appropriately a little thing with character stamped in every detail of its make-up. The cover, reproduced on this page,

is representative of an early style of Italian decoration and design. The letters and the decoration were stamped in gold, the background in the two panels containing the lettering being in black, on heavy blue cover-stock, doubled. The cover was tied with black cord.

MR. WILLIAM HENRY BAKER, who conducts the Eclipse "Almanack" and is responsible for the educational advertising matter and policies of *The Eclipse Electrotypes & Engraving Co.*—which have attracted so much attention and commendation—can accept a few additional commissions in publicity from other houses; in Cleveland or out.

IN more than twenty-five years experience Mr. Baker has advertised department stores, machine tools, clothing, investment securities, chain-store tailoring, jewelry, groceries, photo-engraving, furniture, printing, real estate, &c; edited several magazines; published a couple of business books; and acquired a rather broad perspective on things in general—which is for sale.

MR. Baker offers personal service in business research, advertising copy and plans, store service systems, &c. Competitive current accounts are not taken and no fees are accepted from anyone but those employing him. Established advertising de-

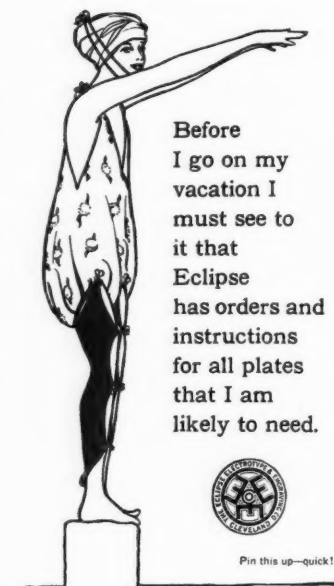
partments need not be displaced but may be co-operated with; or, where none exist, organized.

A Famous Chicago advertising agency told a third party—whence the word traveled—"Mr. Baker is the best catalog and booklet man in the U. S."; and one of his clients wrote an inquirer "Mr. Baker is a man of very marked ability. He is the best advertising man we have ever known". Definite references can be given if desired.

Address, William Henry Baker, 1020 Engineers Building, Cleveland, Ohio. (Telephone, Main 3228.)

upper group crowds the border at the top too closely and should be lowered six or eight points, even though there would then be a variation in margins. On account of the large amount of barren, waste white space the ornament should be lowered to a position where the space above would be to the space below as two to three. The title-page would be improved if the lines of minor importance had been set in smaller type so that the important line would, by contrast, be more prominent, and in order that the lines could be grouped in two masses instead of being scattered down the page, crowding it, as it does, from top to bottom. The back margins are too wide, wider in fact than the front margins, in reverse order to what they should be. This mistake was made in the imposition of the form.

WHEN the Bartlett-Orr Press, New York City, does printing for the purpose of advertising its business, that printing is executed with the same painstaking care and attention to details, and the product possesses the same degree of general excellence as when the work is done for a customer. That means it is something exceptional, for the Bartlett-Orr Press does not sell paper, ink and labor only, but incorporates that something in its work which is apparent all too infrequently—the quality which promotes sales. To correct an erroneous opinion held by many of its actual and potential customers that, because the



Forceful and pleasing typographic forms designed by William Henry Baker, advertising expert, Cleveland, Ohio.

The half-tone reproduction does scant justice to the original, but it is the best we can do. The inside pages (there are but four of them) were printed on rough hand-made stock, on which a wide decorative border around the type was printed in a dull-blue tint, the type, Cloister Old Style, being printed in black. Incorporated in this border, at the bottom, the trade-mark of the firm appears. On the second page an illustration of the home of the Press, printed in colors on enameled stock, is tipped, the sheet registering perfectly inside the decorative border. The text is short, and we are quoting it because of the graphic way in which much is told in few words and because it should prove rich in suggestion to others of our readers: "Some of our best customers have surprised us at times by telling us they thought we did not want small work. We wish to correct this wrong idea. We have small presses as well as large ones, and it adds to our happiness to hear the little ones turning with the others. It is always well to buy small things where larger things are known to be done well. We like to put character into small things. A little circular or booklet carefully designed can at times make an impression as strong as a much larger piece of printing. We have a special department for the handling of smaller work, and we really want it." All in all, it is as near one hundred per cent printing as is likely to be done.

BOOKBINDING

By JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

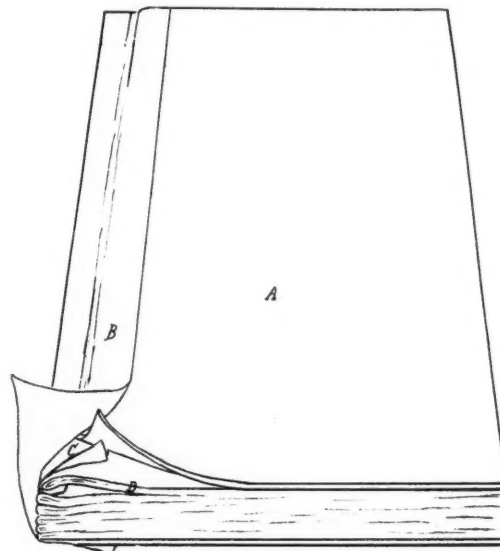
Binding—Paper Boards, Cut Flush.

This style of binding finds favor on manifold work where a somewhat stronger binding than the quarter-bound, cut flush, is desired. Being covered with heavy cover or manila paper enables the record clerk to write the proper designation on the cover and back. This is a popular postoffice style, because it is sewed, opens flat, and the leather back gives it the strength necessary. After the books are sewed and end-sheets tipped on, the backs are glued and slightly rounded. Cut a piece of goat split or fleshers two and one-half inches plus the width and the length of the book and pare the ends. Apply a coat of glue to the backs, a medium-thick paste on the leather, and fold it over. When the leather feels tacky, open it out, draw it over the backs on the sides, rub it down with a folder, and lay aside, the fore edges and backs alternating, with the backs out. Cut the boards the length and three-eighths of an inch narrower than the width. Apply a medium-thick paste, and lay the boards on the end-leaves of about ten books, three-eighths of an inch from the edge of the back. Place them in a press, give a hard nip, and proceed with the balance in the same way. When all have been boarded, place them in the press with a board between every ten books and give them a firm pressure over night. Then cut the cover or manila paper wide enough to cover the entire book. Apply a medium-thick paste to about ten pieces, fold over before putting them on the books, and lay aside. Open one at a time, lay the book even at the head and fore edge, and bring the other half of the sheet over the back on the side. Then rub down on the back, sides and joint, and lay aside to dry. The next operation is trimming and, if required, pasting printed labels on the sides.

Card or Tag Board, Cloth Back.

Pamphlets, catalogues, or small account books such as pass or time books, require a more substantial binding than the ordinary paper cover. For saddle-stitched books the card or tag board is cut the size of the two pages when opened plus the thickness of the book. The grain of the board should run the length of the books. If this can not be cut advantageously, and it is imperative because of the cost to cut against the grain, then the board must be scored to permit folding. To reinforce the fold, cut a strip of muslin from one-half to three-fourths of an inch wide and the length of the book. Apply a medium-thick paste on a wooden board, lay the strips of muslin—as many as can be finished before the paste dries—on the pasted

board. Place a sheet of waste paper on top and rub down. Remove the paper, lift off a strip, lay it in the center on the inside of the folder cover, and stand the cardboard on edge to dry. The score should be on the outside whenever the card or tag board is cut against the grain. When dry, fold the covers with the muslin in the center, insert the



A — Cardboard. B — Cloth back. C — Cloth joint.
D — Outer signature.

folded sheets and staple, or sew on a sewing-machine. Compress the books or bundle them up over night; this is not necessary on thin books, but must be done on all thick books. Then cut a strip of cloth from one-half to three-fourths of an inch wide, according to the thickness and the length of the book. Paste this in the same manner as above described, and lay one-half of it on one side of the book, turn it over, place it on a piece of paper, bring the paper over, and rub it down. Lay the books aside, repeat the operations, and pile up the books with front and backs alternating, backs out. When dry, the books can be trimmed.

On thick books, saddle-stitching is impracticable, and the pages are made up into consecutive signatures; on such, the card or tag board should be guarded to the outer

signatures. Cut the board one-fourth of an inch narrower than the width and the length of the book. A strip of cloth is cut seven-eighths of an inch wide and the length of the book. Fan out the boards on the inside one-half of an inch, apply a medium-thick paste, and lay the cloth on the pasted board so as to leave three-eighths of an inch for the joint. Repeat the operation, and lay aside. When dry, fan out the board so as to paste one-eighth of an inch of the cloth. Take a board and lay it on a piece of paper, take up the outer signature, lay it on the board so as to leave one-eighth of an inch of the cloth to be turned in over the fold of the signature. Bring the piece of paper over tight to the folded edge of the signature, and rub down. When dry, the signatures are gathered, sewed, and the books compressed. Cut the book cloth for the back one and one-half inches plus the width of the back. Jog as many books as can be held by the hands, lay them on the edge of the table with a scrap piece of board on the top and bottom, and apply a medium-thick flexible glue. Separate the books, pile them up, alternating fronts and backs, with the backs out. Paste the cloth as previously described and lay it on about three-fourths of an inch from the edge of the back; place the book with the cloth on a piece of paper, bring it over snug to the back, and rub down. Lay the books aside, and when dry they can be trimmed.

Bracket Stripping Machine.

This machine has been designed to strip tablets, backs of catalogues, pass-books, check-books, drafts, tariffs, hinged covers, first and last signatures of edition work after waste-leaves have been tipped on, and all kinds of wire-stitched books with or without cases. One of the most important factors of this machine is its simplicity of construction, and consequently it is easy to operate. Two sets of carrier rollers grip the book and carry it through the machine in horizontal position. The lower set of carrier rollers revolve in solid bearings, while the upper set are mounted in an inverted adjustable head, the adjustable head being constructed in such manner as to make the machine adaptable for different thicknesses of books, or any other work being handled by it. All rollers in this head have special spring-tension bearings; so that all books, whether they contain exactly the same number of sheets or not, are gripped with equal firmness and are carried through the machine without undue strain. The machine is provided with a wire staple rolling device which rolls down the points of the staples to the surface of the books, and yet does not cut the cover. The gummed-cloth tape is mounted on a reel under the machine, which is equipped with a friction brake, so that the different tensions may be applied to the different widths of tape. From the reel the cloth is carried to the electrically heated hot-water tank, where it passes over the rollers to the rear of the book-carrier rolls. In the rear of the book-carrier rolls are a series of formers and wipers, which form the cloth around the books or signature and wipe it smoothly in place. These formers and wipers are attached solidly to the adjustable head and bed of the machine, so that they are in correct position when the head of the machine is set for the work. These book-former fingers can be shaped, too, so as to give more of the cloth or tape on the upper or lower side of the sheets of the books being pasted up; this is a feature which makes it applicable for loose-end end-sheets. Gummed cloth is put up in rolls of all widths and colors, and this machine handles any of these widths with equal ease and accuracy. The cloth is automatically cut between the books by a revolving knife, and

this knife can be adjusted and set so as to cut off the tape on books or signatures, no matter what the length of the book or signature being put through the machine. The machine is easily changed from one job to another by simply removing the old tape, putting on a new roll and adjusting the head of the machine to fit the new work. The machine is driven by a one-fourth horse-power, changeable-speed electrical motor, and may be operated to its full capacity by two girls. It is guaranteed to hinge covers 14 inches long, 1,500 an hour; check-books, 25 to 50 thick, 1,500 an hour; catalogues, 1,800 to 2,000 an hour; first and last signatures of edition work, 2,000 to 2,500 an hour; tariffs, 9 inches long, 2,000 an hour.

Simplex Book and Tablet Binding Machine.

This machine puts cloth strips on the backs of composition, reporters', pass and check books, and tablets. It will handle work from three-sixteenths to one inch in thickness, with either round or square backs. The cloth cut-off adjusts itself to any length up to five inches. The adjusting of the machine for different thicknesses can be done in a few minutes by turning a hand-wheel and regulating the guides for the strip. The capacity of the machine depends on the speed of the operator, but ordinarily from 80 to 150 books a minute can be produced.



GO AWAY!

Photograph by George A. Alsop, Chicago, Illinois.
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WHY PROOFREADERS ARE BALD.

Przasnysz and Przemysl are not the only things that the Russians have to contend with, for some day their whole advance may be wrecked upon one of the following: Berezhaz, Hadju Szoboszo, Nyiregyhaza, Dzialoszice, Wloszczowa, Szczuczyn.—Columbia State.

Written for THE INLAND PRINTER.

AN EFFICIENCY CONTEST.

BY H. H.



ALL efforts at increasing efficiency must take into account the welfare of the employee. That most desirable object, efficiency, can be attained in no better way than by offering the employee some incentive, something that will convince him that the results will prove to his benefit as well as to the benefit of the firm by which he is employed. Plans that take into account merely the forcing of the workers to increased speed seldom prove successful. On the other hand, show them that you are interested in them, that they will share in the results of the increased efficiency, and you have taken a long step toward securing their cooperation.

These thoughts were inspired by a recent letter, received from T. D. Oakley, superintendent of printing of The Methodist Book Concern, Chicago, which reads as follows:

"Please send THE INLAND PRINTER for one year to J. Weiss, care of The Methodist Book Concern, 740 Rush street, Chicago. We have been running an 'efficiency contest' in our composing-room, and this subscription is a result of the contest. Enclosed you will find a circular outlining the plan of the contest, and a score-card. The final result is arrived at on a percentage basis—at the end of each month dividing the total number of points by the number of jobs handled by each contestant. By posting this result each month it adds to the interest and causes renewed effort. It has been quite interesting as well as profitable to both the office and men, giving us a better class of composition and developing first-class compositors out of what we had heretofore regarded as very 'ordinary material.' We are extending this contest over another six months by special request of the contestants."

Believing that it will prove of interest to other employers, and that it will offer them a plan worth while adapting to their own requirements, we are reproducing the circular outlining the contest. The strong feature which recommends a contest such as this is that it makes it necessary for the employee to study his work—and to the extent he studies he benefits personally through increased knowledge of the underlying principles.

EFFICIENCY FIRST.

(SAFETY.)

In the development of the Book Concern's printing business, we find a decidedly increasing demand for a high class of composition; it comes from every quarter. This we must continue to supply, and if we can develop it among our present force, we would be only too glad to do so—if not, we will be compelled to seek it elsewhere. So the real object of this little test is to help you, and incidentally the Concern—help you to make yourself more useful, help you to advancement, better pay, and to security in your position. This is your opportunity.

Therefore it will be well for all to enter into this little efficiency test with a determination to make the best of it—for upon the final results very largely depends your future usefulness in your present capacity.

Knowing the ease, to distinguish a "nut" from a "mut," does not mean anything, without it is combined with artistic taste, mechanical skill, and confidence—the mother of ingenuity.

To the one securing the highest total score for the period from January 1, 1916, to May 31, 1916, will be presented a year's subscription to THE INLAND PRINTER.

In order to elicit the interest of all employees, regardless of the character of work performed, we will duplicate the above offer to the person making the most valuable suggestion as a means to efficiency and labor saving—same to be adopted by the composing-room.

All suggestions, to secure consideration, must be presented in writing and fully outlined. Verbal suggestions are all right, but they "won't

do" in this case. Write them out, and then they can't be "pilfered" from you.

In carrying out this test the foreman has been instructed to extend every possible aid to those who show a disposition to improve themselves, to give out work without discrimination, to be explicit in instructions, patient, but exacting in his demands. Having done this, his responsibility will cease and rest alone with those to whom he has proffered his assistance.

1. ORIGINALITY OF DESIGN—3 POINTS.

This is the real foundation for a successful compositor. It is generally conceded that where this characteristic exists, other talents are not lacking. Without this creative power, in a very large degree, not much can be expected. Therefore, search yourself now and see what you have in store.

2. SELECTION OF TYPE—4 POINTS.

This is successfully done only through a very broad acquaintance with the various type "families," and at least some knowledge of the facts (or needs) that caused their production—as all type-faces were cut especially to fill some particular need. If you have followed the development of the printing art (it is really an art) as you should, you are familiar with these "faces," their history, and the purposes for which they were created. If not, very little can be expected, and we at once advise you to either catch up on these points or seek some calling that requires more physical exertion and less "brain-fag"—blacksmithing or boiler-making.

3. TYPE TREATMENT—7 POINTS.

Originality in design, and selection of appropriate type-faces for a given subject, without some artistic genius for attractive arrangement (treatment), would, of course, be of very little value to either yourself or your employer—therefore, it is admitted that where the first two exist in any marked degree, the item "treatment" should exist in abundance.

4. ORNAMENTS AND THEIR DISPOSITION—3 POINTS.

This is a peculiar one—so much so that if you have no artistic taste—no music in your soul—or power of choosing appropriately, leave them alone entirely. This also applies to fancy borders, etc. Plain white space, properly apportioned, and correct grouping of words, is preferable to poorly selected ornaments, disgracefully placed. Remember, always, the beauty of a job lies in the proper selection and arrangement of type—but not types. Just recently we had a proof of a note-head with three different faces of type in it.

5. RULES AND THEIR USAGE—5 POINTS.

Here is a score second only in importance to type "treatment." Very little can be said on this point without repeating much that has been said in item three. However, it might be mentioned that an otherwise very acceptable job is frequently "ruined by rules." All type-faces will not admit of rules worked in combination, and it is up to the compositor to discover these "eligible" faces and eliminate those that are not. What has been said in item two can well be read again with profit in this connection.

6. AFFORTIONMENT OF COLORS—3 POINTS.

This also is very important. The foundation for colors should be laid and the scheme worked out in your mind before you attempt any constructive work—do not depend on luck to supply an effective color scheme after the job is completed. Suggest on your proof the lines, sentences, or grouping of words, and the colors that you think would harmonize best with the paper stock. If possible, always try to learn the tint and texture of the paper to be used before you lay out your job. In short, try to be a "builder"—architecture first, foundation, and then construction.

7. NEATNESS IN PRESENTMENT—PROOF—3 POINTS.

Here is the final test—where the animal instinct, artistic temperament, and early training are exposed in a marked degree. It sifts the "chaff from the wheat," and plainly indicates whether or not you have chosen wisely in your profession. Neatness is the first and last essential. Proofs are submitted to prove what you have done, and the job is accepted or rejected on this basis alone. Remember, if you are selling your goods, show a clean, neat, wholesome sample.

8. TIME CONSUMED—2 POINTS.

This is not vital to a job, if results are commensurate—but this point will be allowed only where a combination of other points amply justifies. A job on which no points are permissible, ten points will be deducted from the total score as a time penalty. Every job, large or small, is presumed to be a competitive one, but in making up the final score an elimination will be necessary, and only those that stand out as worthy will be considered in the final decision.

KNOWLEDGE.

Knowledge is power, and the power lies in knowing how and where and when to advertise.



CHRISTMAS SECRETS.

Photograph by George A. Alsop, Chicago, Illinois.
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COST AND METHOD

BY BERNARD DANIELS.

Charging Repairs.

A correspondent asks: "Are repairs to be charged to depreciation account or to department expense?"

This implies a misunderstanding of the real function of the so-called depreciation account. It is really a "reserve for replacement" and has no other function than to replace the machine when for some reason—wear, obsolescence, change of business conditions, change of character of work done, etc.—it is removed and replaced by another or its value replaced in the capital account. Unless this "reserve for replacement" is sufficient to make good the difference between the first cost of the machine and its actual sale value, there has been a loss or impairment of capital and the "profit and loss" account is called into action.

Therefore, repairs should be charged to "department direct expense account," as they do not increase the value of the machine.

Care should be taken, however, to separate repairs from actual improvements added to the machine in the shape of attachments that bring it up to date, or alterations that increase its capacity and real value. The latter should be added to the inventory value of the machine and thereafter reserve for replacement set aside for them. They are a capital investment, not an expense at all. They are just as much a purchase as a new machine.

The Record-Keeping Habit.

A recent visit to several large and very successful manufacturing establishments, located in the same small city with an ordinary printer or two who were just able to keep going, brought out very forcibly two points of difference between these successful concerns and the average printer.

First, the manufacturers kept accurate records of every detail of their cost of production and actual production, carrying it to such a point of subdivision that a printer would consider it useless expense.

Stop a minute right here and consider, Mr. Printer, what it would be worth to you to actually know that it took a certain definite time to adjust the rollers in a cylinder press, or to set the guides for color register; or that it took just so many units of time to take an extra proof of a job, or that proofs cost so much each.

These manufacturers could sit down in their offices and from previous records determine, within one or two per cent, the actual cost of a proposed lot of machines or other goods.

Why can not the printer do the same? Every job is divisible into a number of units or basic operations, the cost of which can be accurately ascertained by keeping careful records of previous operations of similar character. Then the whole question of price-making becomes a simple problem of addition or multiplication.

Second, all of these establishments had planning and

routing departments, which determined in advance the proper method of producing each job or order and made records for the guidance of each department and each workman. This department kept tab on the results during the progress of the work and checked up lax production at once, not waiting until the entire job was finished to find that it was not done according to schedule and therefore at a loss.

There is a big lesson in this for printers—large and small. The record-keeping habit is what has made possible the big manufacturing establishments, and the lack of record keeping and detail planning is what has made the printing business such a "one-man business," as a prominent New York printer has called it.

Records cost something, but without records and the system that goes with them big things are impossible in printing as well as other businesses.

Get the record-keeping habit, install the cost system, study its records and use them as a guide to future managements. Plan your work in advance, and record the plans and compare them with results. This way lies success. Unless you get the habit of keeping and studying records of your shop and business you will not get the success you desire.

The One-Man Shop.

Last month we gave some data regarding costs in the so-called one-man shop and the possibility of keeping an accurate cost system in such a plant. In our demonstration we used a country plant with a newspaper, but the same thing applies to the one-man shop in the city.

The November issue had hardly gotten into the mail when "ye editor" had a 'phone call and heard something like this:

"What kind of a blankety-blank crank are you, anyway? Do you suppose the owner of a small shop makes his living by helping the tailor through wearing out his trousers' seat sitting round and figuring out cost records? He has to work when there is any, and hustle outside for work when things are slack."

The man who made "them remarks" is owner, by courtesy, of the supply trade of a plant of about the size of the one mentioned in this department last month without the linotype, or, in other words, of about a \$3,000 plant, located in the manufacturing section of a goodly sized city in which there are almost a hundred others like him, some of them with possibly an extra hand or two. He has graduated from the ranks and is a worker—sober, honest, industrious, ignorant.

There you have it. "He is a worker." He knows the mechanical end of the business, but is absolutely ignorant of business theories and methods. He has no idea of the cost or earning power of money, knows nothing of prices or values except the market rates shown him by his customers; and can not tell whether they are profitable or not.

There are thousands of such men scattered all over America, and thousands more of ambitious workmen anxious to join the ranks of one-man proprietors.

What are you to do about it? Well, here is a copy of the letter the gentleman who 'phoned received from the editor:

DEAR FRIEND:

Evidently you already realized your need of system before you read the article in THE INLAND PRINTER and it only touched the sore spot and made you jump. Glad of it, because it gives me the chance to hand you some good advice.

You are a good printer. You have a good little plant, but you are making less real money than you could get as foreman for H—— & Co. Why? Because you are only a printer.

Making printed matter and selling it are two entirely different propositions and require a different combination of brains. The two kinds seldom combine in one head. When they do, success is sure to follow and the shop does not long remain small.

Read that paragraph again. Decide which kind you have. Then go out and make a combination with the other kind by getting either a real business manager or a real printer. There will be enough in it for both of you if you get the right man.

Some of the one-man printers will resent this advice and say that they can not see how two men can live off a plant that now makes hard sledding for one.

They can not. But two men can live off a *business* of selling printing and advertising matter at a profit to customers who are benefited by the purchase, and one of them can produce enough printing to keep the other busy planning and selling it.

You can not be in two places at once — nor can you think business and do the manual work of manufacturing printing at the same time, and the plant must produce all the time to make money.

Moral: Double up! That is the real remedy. Double up with your competitor if either he or you is a business man, or double up with a business man if not. Then get busy and start a movement in your locality to insure business training for all men going into business.

High Speed—Low Cost.

Many printers are misled by the siren song of the machinery salesman who talks of high speed reducing the cost of production, and make prices on prospective work based on exceptional figures.

It is true that, all things being equal, increase of speed should mean increase of production at the same cost, but it seldom does. That is, not in the ratio of the increase of speed.

Consider these facts and put them down in figures if you like.

To get increased speed, machinery must be built heavier and more accurately; this increases the first cost and the fixed charges for owning the machine.

Higher speed requires higher grade workmen to secure the same, or nearly the same, quality; this means higher wage cost.

A machine running at a speed of 1,600 to 1,800 an hour is more liable to accidental damage than a machine with a speed of 1,250. Accidents mean repairs — repairs cost money.

The proposition of time taken for stoppages may not be any greater, but the actual loss of production is greater according to speed. A stop of two units (one-fifth hour) at 1,250 is a loss of 250 impressions, but the same stop at 1,800 is a loss of 360 impressions.

Even if we were able to run the machine at the speed promised, the output would not be as big as expected.

Then there is another side to consider. Printers habitually figure by the hour, and salesmen and estimators are

very apt to forget the speed of that new machine and put it in at the regular hour-price.

Taking all these factors together, it is usually safe to heavily discount all calculation of reducing cost by high speed.

Here is one, as an example:

The job was figured to run two-up on a 38 by 50 inch sheet at 1,250 impressions an hour. The press actually ran from 1,056 to 1,174 an hour, averaging 1,125, and the actual cost was such that to get normal profits it should be sold at \$2.65 an hour, which makes a price of \$1.17½ a thousand and practically eliminates the profit on the job, as it was figured at the usual twenty-five per cent addition to cost.

This is not an exceptional case, though it may show a larger difference in price.

In another case the run was 260,000 impressions on a folding-machine which was sold as capable of 2,000 an hour; the average production was 1,964 — almost full count — but the cost was boosted by the fact that extra power was required and extra labor was necessary in handling the sheets, so that it only split even with a machine doing 1,805 an hour.

Speeding up the present equipment may, and usually does, mean reduced or low costs if the plant has not been running in good form, but putting in new machines to reduce cost must be decided on something besides the number of sheets per hour.

Creating New Business.

Almost every one has heard the old story of the man who could not repair his roof when it rained and did not when it was dry, because then he did not feel the need of the repairs. But have you ever thought how like that man most of the printers are? They do not advertise for new business when they are busy because they do not need any more business, and they do not feel that they can afford to advertise when business is dull because so little money is coming in. So they just "mosey along," as the old darkey used to say, "to keep out of the way of the debil."

It is a well-known fact that a physician seldom treats his own family, and that a lawyer calls upon a professional brother to handle his personal troubles; and perhaps this may suggest the germ of a solution of the printer's advertising difficulty. Get your competitor to print your advertising.

Printers do not advertise as they should. They tell their customers that they should use booklets and circulars, mailing-cards and posters, and other products of the printer if they want to reach the buying public. And recently the more progressive of them have been talking of the great possibilities of "direct advertising," and joining the advertising clubs, but they do not practice what they preach.

Some printers send out occasional blotters, circulars, and even booklets, but how many printers really advertise steadily and consistently for the kind of work they and their plants are fitted to do? They would laugh at the grocer who advertised that he could furnish any kind of merchandise, or the druggist who advertised hardware, but they are really in the same class as to most of their advertising. This is not intended as a knock, but just to bring printers to a true knowledge of the way they are handling their business.

In several parts of the country are printers who have not only built up large businesses by sticking to one special class of printing, but who have also built up comfortable fortunes. There are several shining examples among

the label printers, one or two among the legal printers, and more among those who have made a special line of railroad work. These men did not create their business by either soliciting all kinds of work or claiming that they could do all kinds of printing.

From time to time it has been claimed that printing is an art. The successful artists are those who confine themselves to one class of work—we have successful portrait artists, successful landscape artists, successful scenic artists, successful decorative artists, but who ever heard of a successful general artist? Again, it has been said that printing deserves to rank among the professions. Here, again, we find the same specializing among the successful—the eye specialist and the throat specialist, etc., among physicians; the railroad specialist and the build-

that will make the profits of the Standard Oil Company look like a bagatelle is also certain. But it is equally certain that he must get right to work and study the problem and educate his salesmen and prepare his own advertising, or the rich harvest of profits of the new business will be gathered in by the advertising man, who will again use the printer as the catpaw to pull the chestnuts out of the fire and leave him with the refuse and burned fingers.

Within the next decade there will be created about \$300,000,000 worth of new advertising per year, and all of this will be made by the printer—it will be direct advertising. The public is getting tired of buying periodicals just to read advertisements, and the advertiser is getting tired of buying high-priced space just to get the eye of about one-twentieth to one-hundredth of the readers.



A NEW SUB.

Photograph by R. R. Sallows, Goderich, Canada.

ing specialist among engineers; the corporation lawyer and the criminal lawyer among attorneys.

Perhaps we may some day reach the condition that we will have real printing specialists, specialists who will devote themselves to advertising and who will themselves set the example by advertising for just the kind of business they want.

This may seem like a rather long preamble to the advice that "The only way to get anything that you want is to go after it, and if it does not exist ready made to your hand, to make it." And herein is the meat in the cocoanut. The business public is as ignorant of its real advertising needs as the printer. It has been awakened by the advertising man, who has taught it to use the publications and to look in the publications for the things it wants, but it is ignorant as a baby of the real value of printing as an appeal to the buyer. It knows next to nothing of the value of the direct appeal that is carried by the properly prepared piece of printing placed in the hands of the prospective buyer.

That the real value of direct advertising will be proclaimed to the seller of all kinds of goods and applied to each in his particular sphere is certain. That this great untilled field may be made to yield to the printer a harvest

Yes, the printer will make this direct advertising, and he may create it and make a profit. If he does not create it as new business, he will make it as the tool of the advertising man, who will gather in the profit.

Why not get busy right now and study your own customers and see just how they can use direct advertising, and go to them with definite suggestions and clinch their future business on the lines of service? The average printing-plant is running about seventy per cent productive or less, and here is the opportunity to fill up the gap with profitable business, to get out of the competitive scramble. Why not do it at once?

But remember you will have to take some of your own medicine and do a lot of advertising to show the other fellow that you know how. You will have to go out and hunt him, and having found him you will have to do just as the advertising men did with their clientele, educate him to see the value to him of the kind of direct advertising that you can make for him. And you will have to rearrange your plant so that it will be easy for you to help him get it to the man he wants to reach.

It is a big problem, but the returns from its successful solution will be so large that they will place the printer

"on the map" so near the front line that nothing will ever be able to force him back into the obscurity and poverty that have so long been the share of most of the fraternity.

To create new business, advertise for advertising. To secure it, study the psychology of selling and put it into your printing. To get results, make prices commensurate with the value of your goods and study their real selling points and the service that should go with them, and put them before your customer as producers of profit instead of as necessities and expenses of shop management and selling as they are now usually sold.

Talk selling value, order-producing value, profit-making value; once your customer realizes that your printing possesses these, the price is as nothing in comparison.

Old Type and New.

One of the most expensive tools of the printer is the type from which he prints, and this particularly applies to the jobbing letters.

At first thought you will perhaps be inclined to deny this and mention the cost of the cylinder presses, cutting-machines and other items that require a big outlay at first, but a little thought will convince you that such is not the case.

According to the best authenticated records, the average investment per employee in the hand-composing or job room is very close to \$1,000, and of this fully two-thirds is in the shape of type, cuts, rules, borders, etc., which wear out in from one to three and a half years. Oh, yes, there are a number of printing-offices that have type that has been in use for from two to ten times that long, but that is only a record of increased expense.

Printers who have observed the tendency of type-fashions will be well aware that the usual type-face is practically outlawed by fashion or caprice in about five years, if it is not worn out sooner. Those who are trying to produce good work know that a large number of delicate-faced types, and all the small sizes of such frequently used types as the Lining Gothics, wear out in about a year, and that it is unusual to have them fit to use even for the cheaper grades of work the second year.

Some of the heavy-faced types will wear longer where the pressmen are careful and the proof press is in good order; but even these are seldom in condition to produce a really good job six years after the date of their purchase unless fashion has left them stranded to suffocate in the dust of the unused cases.

Therefore, a careful census of almost any printing-plant, and a fair and honest appraisal of the condition of the material in the composing-room, will show that the type actually depreciates about thirty-three and one-third per cent per annum, and that the real cost is much greater than printers generally are willing to admit.

But in spite of this we are going to advise you to spend more money for type; or rather because of it, for there is another expense for this old type that greatly exceeds the expense of buying it—the expense of using it after it should be thrown out.

The fonts that are in the unused cases are an expense because they are eating up interest and not earning dividends, but the old type in daily use is a greater expense, and that we are going to tell you about.

Have you ever noticed that when a new series of type comes into the shop and a compositor sets an entire job out of new type, the time reported by the pressman for make-ready is so low that you are in doubt whether he

has not left something out or made a mistake in figuring his time-ticket? But he hasn't, as the records of the most accurate time systems in the world show, he has simply had a chance to leave out the expense of handling old type. It usually knocks about a third off the make-ready time to have new type for the entire form.

Take particular notice of this and go over some of the jobs in your files and see how much time has been spent on the make-ready of some of the jobs using the older type as compared with similar ones set in new type; then follow some frequently used series of letter through the various jobs and note just how much you are paying extra to keep on using it. Here is the record of such an investigation in an office that did not believe it could afford to buy new type and yet was not satisfied with the production records of its job-press room. The jobs were selected at random from their files, and the amount of extra time was what they admitted and not what the investigator thought they should have allowed:

Number of Jobs.	Extra Time.	Cost of Time.*	Number of Fonts in Series.	Cost of Type.
100	30 hours	\$33.00	14	\$70.00
80	31.4 hours	31.72	10	58.00
120	24.6 hours	19.68	8	16.00
all small				
60	18.2 hours	18.20	7	26.90
104	29.3 hours	23.44	8	12.00
464	133.5 hours	\$126.04	37	\$192.90

*Cost of time includes, in a few cases, compositor's time changing bad letters.

The above schedule shows an increased cost of make-ready, because of old type, of about sixty-five per cent of the cost of new type.

This average is high, but in many cases it will be found that the saving in make-ready from the use of good type is from thirty to thirty-five per cent of the cost of the type before it is worn enough to cause increased work for the pressman. And this does not take into account the cost of removing battered type from proofs and extra proofreading. In two cases it exceeds the value of new type.

Don't take our word for it. Investigate it for yourself and you will not only find that we are right, but also that it was one of the most interesting and profitable investigations that you ever made.

Delivery.

The method of delivery has more to do with the satisfaction of the customer than many printers seem to realize.

Just came in from lunch and passed a boy making a delivery of some printed matter on the first floor. There were several bundles loosely wrapped, insecurely tied and badly finger-marked. How do you suppose that impressed the man who was expected to be satisfied and pay?

On a dilapidated push-cart the boy had several other packages. These were not wrapped, simply a band of a couple of thicknesses of some spoiled job around them, and the contents showing to be pamphlets, which had become splashed by a passing vehicle, as in this "burg" they do not allow push-carts to travel in the business section except on the street.

Costs too much to make fussy packages of printing! Not a bit of it. A concern handling a large number of small orders was in the habit of wrapping them up and sticking with gummed tape. It was persuaded to keep a record of the number and cost of these packages, and after doing so for a period of several months found that it costs at least 5 cents for paper, tape and labor per package ready for delivery, and that the packages were not inviting.

Then they secured some neat but cheap covered boxes at a cost of a fraction over 4 cents each, and after using these for six months found the net cost of packing to be $5\frac{1}{10}$ cents per package, and that customers took notice and requested all their goods to be so packed.

As an advertisement they were able to trace over \$45 profit on jobs that came because of the packing, and the increased satisfaction of customers was worth more.

Remember your customer is not going to think more highly of your product than you do, and that if you don't think any more of it than just to pull a string tight around it you will find him thinking even less of it.

An attractive package has sold lots of ordinary goods in other lines at profitable prices. Why not try the same scheme in the printing business?

Big and Little.

Above are two words that are greatly overworked by printers of all classes in trying to explain why the other fellow can or does make low prices, or in trying to land orders.

Have you never — you salesman or manager for the big plant — told your customer of the vagaries of the "little" fellow around the corner who "couldn't do the job anyhow," even if his price was right?

And you, Mr. Little Fellow, how often have you told your prospect of the high overhead and extra costs of the "big" plant up the street, and your ability to "save him money because you had no such expense and did your own work"?

The truth is that on many jobs of commercial work neither has such a decided advantage that it can be used as a selling-point.

Here is a concrete example: The editor of Cost and Method recently received two requests for estimates on the same job. One came from a correspondent who stated that, having only a small plant, he must print the job two-up on a 12 by 18 job press. The other came from a large plant in his own city which wanted to print as many up as was economical, and wanted him to settle a dispute between the foreman and manager as to how many up.

The job was for 50,000 letter-headings, printed in one color on folio 16-pound bond-paper, at 11 cents a pound, delivered.

And here is how it figures out:

COMPOSITION:	Two Up	Eight Up
Set two, 3 hours at \$1.40.....	\$ 4.20	
Set one and lock-up for foundry, 2 hours.....		\$ 2.80
Lock-up for press, 2 on, $\frac{1}{2}$ hour.....	.35	
Lock-up for press, 8 on, $\frac{1}{2}$ hour.....		1.05
ELECTROTYPES, 7, at 70 cents.....		4.90
MAKE-READY:		
2 on, 12 by 18 press, 1 hour, at 80 cents.....	.80	
8 on, 25 by 38 press, 2 $\frac{1}{2}$ hours, at \$1.35.....		3.38
STOCK:		
12 $\frac{1}{2}$ reams, 22 by 34, 32-pound, at 11 cents.....	44.88	44.88
Handling stock, 10 per cent.....	4.49	4.49
PRESS RUN:		
25,000 impressions, 12 by 18, at 80 cents.....	20.00	
6,250 impressions, 22 by 34, at \$1.35.....		8.44
INK.....	1.50	1.50
CUTTING, 50,000, 2 hours.....	2.00	2.00
Pack in lots of 500 and deliver.....	6.50	6.50
Total cost.....	\$84.72	\$79.94
Add for profit, twenty-five per cent.....	21.18	19.99
	\$105.90	\$99.93

Reduced to the thousand rate, this gives \$2.12 and \$2, respectively, a difference of about six per cent, which should hardly prove an obstacle to good salesmanship.

Had this been figured four-up, as it would be in many cases where a small pony press was to be kept busy, it would have been still closer.

The real difference between the "big" and the "little" plant is usually more in the selling end than in the mechan-

ical, for most of the men in charge of the little plants are there because they have been extra-good workmen, and became ambitious beyond the possibility of working for another.

Let us, therefore, wake up and go out and sell goods on their merits and on our merits as business men, and cut out the knocking and innuendo that are so prevalent where there is competition.

Truly the "little" one has a big advantage on certain classes of work where originality and advertising value count, as he is in closer touch with the work. The trouble is that he does not realize that the greater part of the best advertising matter is ordered in small quantities and that he can produce these as cheaply as his "big" competitor.

The "little" printer who has brains to sell does not need to trouble when he finds himself in competition with the "big" printer who has to go out and hire brains to get the same production the little man can give personally.



HOSPITALITY.

Photograph by George A. Alsop, Chicago, Illinois.
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NOW QUALIFIED.

"Aren't you the boy who was here a week ago looking for a position?"

"Yes, sir."

"I thought so. And didn't I tell you then that I wanted an older boy?"

"Yes, sir; that's why I'm here now." — Brooklyn Citizen.

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune*.

Why the Editor Left Town.

Mrs. J. T. Miller read an article on "Personal Devils." Seventeen were present.—*From the Boone (Iowa) News-Republican*.

The first fall meeting of the Ladies' Matinee Musicales will be held in the Central Christian Church, Saturday afternoon at 2:30 o'clock.—*From the Columbus (Ind.) Republican*.

Mr. Roberts went to Kansas City with a car of hogs. Several of the neighbors went in together to make up the car.—*From the Iola (Kan.) Register*.

Signs of a Hard Winter.

This office can use a few bushels of potatoes on subscription account.—*From the Fraid (Mont.) Tribune*.

The Enraptured Ad.-Man.

"You should certainly ride on top of this great wave of publicity that is sweeping the country, which receding will

we all feel proud of; one who will make his mark in the business world, and a good living for his affable wife. We hope that an occurrence of this kind will not happen again.—*From the Barbourville (Ky.) Advocate*.

"WANTED—Donkey or a goat; must be reasonable."—*Buffalo News*.

That's asking a good deal.

In Which Ye Ed. Rages to Little Purpose.

The writer met with another sad experience the other day—Sunday. C. G. Mugg, who had advertised as an eye-specialist in our paper twice, to be here July 30th, wanted to name the price of advertising, himself. He stated that he meant for us to publish his ad. only once for twenty-five cents, but by his language when he sent in the ad., it was evident that he meant to have it published as many times possible. Or if he didn't, our advice to the old man is to learn a little more grammar to write more correctly. Anyway he wouldn't pay the bill and upon second defeat we had temper enough to destroy his "cut" which was in our possession, to pay for the bill. The old fool did not



A Line o' Type.

Cartoon by Artigue.

leave the seeds you have sown firmly planted in the rich soil, so that when the consumers gather the harvest and stock their pantries for the winter it will be with ———* Crushed and Grated Pineapple."—*From a circular*.

* Advertising rates on application.

The Hungry Stude.

If you are looking for something that will satisfy your appetite, try our baked goods.

We still have All-Leather Shoes at reasonable prices. DOBYN'S.—*From the Oberlin College Review*.

A Featherweight Occupation.

LADY—Young, acquainted with dental supplies and to pick teeth. DR. WOOLLENS.—*From the W. G. N.*

Considerable Foreigner.

Baron Yarensk Kharkov Auflyagdoff shrdlu mfwyp hrdlu gkkwd d o doff of Davenport was in town last night.—*From the Iowa City Citizen*.

In Which the Editor Pulls One Foot Out But Puts the Other In.

A CORRECTION.—In last week's issue there was a notice of the wedding of Mr. R. B. Minton and Miss Myrtle Cole, and in the hurry of things there was a portion of the account left off, in this that it was not told who Miss Myrtle married. We hasten to state that Miss Cole was married to a real gentleman, in the person of R. B. Minton, a man that

seem to care—cuts were cheap, he seemed to think, and besides he had his own way.—*From the Sanish (N. D.) Sentinel*.

Cost of Living Note.

FOR SALE—A few good hens, now laying eggs, also new potatoes, corn and cabbage.—*From the Bloomington (Ill.) Bulletin*.

The Uncommonly Inspired Composer.

In our account of the Winterman-Hull wedding in last week's issue our reporter intended to state that "after a brief wedding the newly married couple would make their home at the old Manse," but through a typographical error which escaped the proofreader and which we regret exceedingly, "Old Manse" was made to read "Old Man's."—*From the Weedsport (N. Y.) Sentinel*.

Not a Vital Point.

The woman, Tink Points of Peoria, who was stabbed in the fracas, left Canton the same night.—*From the Canton Register*.

The Musical Leader, referring to Lucrezia Bori, mentions that the cause of the singer's temporary retirement was warts on the vocal cords. She must have had—tee-hee—a toad in her throat.

"MEREDITH, Cronin, and Vrooman was the triumphant rate that attacked the Republican promises."—*Muscatine News-Tribune*.

The frivolous compositor.

SUBSTANCE NUMBERS—NEW METHOD APPLIED TO PRODUCTION OF WRITING PAPER.*

BY E. H. NAYLOR.



ON October 1 the manufacturers of writing-paper began making all of their production to substance numbers. It is because of this change in the principle of production that your president has asked the Writing Paper Manufacturers' Association to send a representative to your convention to explain to you what this change means.

As there is truly nothing new under the sun, so this change is not new, but merely the adoption of an old principle of production, that of standardization of product. But to show the reason for this change, one must appreciate that it has come, like many other changes in manufacturing, as a correction of abuses, which have gradually arisen through years of practice. This manufacturing to substance numbers is simple and far from radical. Its simplicity, however, has been considerably clouded, and still is in the minds of some, through custom. There are many people who are so conservative that were the world made of such we should still be most primitive. This change in the principle of production is so elemental, so simple, so desirable, that the wonder is that it was not adopted long ago by the writing-paper manufacturers.

You have all been accustomed to buying writing-paper by the pound. With the universal desire to have things different or individual, your customers have wanted special weights for no particular reason in many cases, except just to be different. You accepted the order for an unusual weight, and either as a jobber or through a jobber the order was placed with the manufacturer, who with characteristic accommodation accepted the order.

This brings us to the fundamental manufacturing principle, which has been the root of all evil and which root is now dug up and cast out by the adoption of the proper principle of manufacturing only to substance numbers. You all are familiar with a papermaking machine and know how the wet pulp passes over the wires, becoming dryer as it moves, finally to be a sheet of paper. The weight of the paper is largely determined by the thickness of the pulp, as it becomes paper, an exceedingly delicate process, requiring often several hours of adjustment so that the flow of pulp, or "stuff," as it is called, will be just enough to make a certain weight of paper. The width of the paper on the machine is determined by rubber deckles between which the "stuff" runs in becoming a sheet of paper. These are the two basic operations the manufacturer has had to consider in accepting an order for a special weight of paper.

Having accepted the order, the manufacturer proceeded as follows: First it took a considerable while to get his machine ready. Then, of course, the order hardly ever has been for a sheet the full width of the machine, so the deckles were moved together. An hour or more was spent in adjusting the quantity of pulp or "stuff" as it came over the machine, so that after a considerable time the machine was ready to run the order for a special weight. What was the result? For the manufacturer, he had lost several hours in getting ready to make the order and in the clean-up afterward, since the size of the sheet was not for a full width of the machine there had been part of the machine moving and making nothing, and the

profit had in no way compensated him for the time, trouble and lost manufacturing energy. As for the customer, he had received the weight and kind of paper he desired, but for his life he couldn't have told the difference between his sheet and the regular sheet, which he wished to avoid, without Leunig's paper-scales and Ciceri Smith's micrometer. The ultimate consumer could not tell this slight difference in weight and had no reason to care for or to need any paper, except those of apparent variation in weight.

Through the years of custom, the manufacturer and jobber became used to a great many weights, so that the regular orders or production of the mill were for an unreasonable variety of weights of paper. Neither the manufacturer nor the jobber was profiting by this; in fact, there was a decided manufacturing and merchandising loss. Of these various weights, however, there are certain ones which are desirable, and, therefore, the manufacturers of writing-paper decided to make only these distinct and standard weights or substances and to eliminate all others, which were a result of caprice or fancy, yielding through the years to custom.

This, then, is manufacturing writing-paper to substance numbers. It is the standardization of the product to certain definite and established weights. It is in line with all similar efficient modern methods of simplifying and standardizing production. A moment's thought will show one that it is not only basically desirable, but absolutely necessary. It is fundamental in principle, and, like all fundamentals, is not in the least complex.

The result of the adoption of this principle as a trade custom by the writing-paper manufacturers is that each has a definite and not a variable weight production. The papermaking machine is now adjusted to make a standard weight, and the deckles are moved to the full width of the machine, so that full capacity production is always obtained, and the machine can make a large quantity of the standard weight for stock. There is no loss of time and production by frequent adjustments and clean-ups for special weights, and no loss of energy by making special size on only one half of the machine. All orders can now be filled from stock.

Since the mills are making these standard substance weights or numbers, the jobber or buyer must adjust his buying accordingly. Because of the variation in quality, there are three groups of numbers—those applying to ledger paper, which have seven substance numbers, namely, Nos. 20, 24, 28, 32, 36, 40 and 44; those applying to bonds and linens, which have four substance numbers, namely, Nos. 13, 16, 20 and 24; and those applying to flat writings, which have five substance numbers, namely, Nos. 16, 20, 24, 28 and 32. Where paper used to be purchased on the pound basis it will now be purchased on the ream folio basis; that is, a ream of paper with a substance number folio size (17 by 22) weighs the same number of pounds as the substance number. Substance numbers, in other words, mean pounds to (17 by 22); that is, 17 by 22—No. 13 is 13-pound folio; No. 16 is 16-pound folio; No. 20 is 20-pound folio, etc. The number in any other size is to the folio basis; that is, 17 by 28—No. 28 is 28-pound folio, and 19 by 24—No. 16 is 16-pound folio, etc. That is all there is to this simple principle.

As with all changes, there are bound to be certain adjustments which must be made from the former to the present method. The mills, although now manufacturing to substance numbers, have on hand some stock of the old variable and unstandard weights, which until consumed will be shipped on the old basis. All papers made after

* An address delivered by E. H. Naylor before the convention of the National Association of Stationers and Manufacturers, held at Atlanta, Georgia.

October 1 are being stenciled with their respective substance numbers and will temporarily also carry the nearest substance ream weight. New orders for bonds and linens, flat writings and ledgers are now being entered and manufactured only in conformity to the adopted list of nine substance numbers; namely, Nos. (or equivalent pounds to the ream) 13, 16, 20, 24, 28, 32, 36, 40 and 44. Intermediate substance numbers carry the same ream price as the next higher number. On substances below No. 16 the Trade Custom No. 17 of the association governs and reads as follows:

"For weights lighter than basis 16 pounds 17 by 22, 500 sheets, an additional price to be charged. All bond and writing paper basis 15, 14, 13 pound folio to be charged for at ream prices, 16-pound basis."

In order to provide a clear means of ordering from these former odd weights, the association has distributed among the trade a table showing actual weights (figured to the one-half pound) of standard substance numbers. The list is not as yet complete, as additional sizes will have to be added to fit loose-leaf ledgers and other sizes may also be added from time to time; but for all present purposes the table is satisfactory. Soon numbers will have become as familiar to the mind as weights, but until that time this list, as published by the association, may be consulted in making out specifications. If, for example, you are buying 17 by 28—36-pound, you can find on the list the nearest weight, which is 35.5, which is in the column under substance number 28; therefore, you will order 17 by 28, No. 28. In ordering odd sizes all that is necessary is to determine the folio basis desired, and then specify this folio basis or substance number with the size of the sheet and number of reams desired.

While this change may seem in certain aspects to be complicated, yet it is not, and when the mills have disposed of all the odd weights, as formerly made, and are selling exclusively from substance numbers, it will be a very simple matter to state the size and number, and then always get the standard weight for that number. Reams will be marked, for example, 17 by 22—20, which will be substance No. 20, and all other sizes made on the same basis of weight will also be called No. 20; thus we shall have 17 by 22—20-pound, or No. 20, 17 by 28—No. 20, 19 by 24—No. 20, etc. The 13, 16 and other folio basic weights will be similarly handled.

This uniformity and standardization of weights will be of great value, for instance, to the printer. It will make it very simple for him to order other sizes of paper to match exactly any given folio sheet. He will have the same substance on different sizes to print upon, which is a material matter on finer work. In the past a printer would print a job on a sheet size 17 by 22, weighing 20 pounds to the ream. He might, for economy sake, want to print another part of the same job to match it on larger size sheet and would order 17 by 28 or 19 by 24, or other odd sizes. Under the former manner of manufacture he could have purchased the large size, but it would not have the same weight per square inch as the 17 by 22 in folio size. It would have weighed either more or less, and would have had a more or less thickness or substance. Under the present method the thickness or substance of any standard number is uniform, for it is exactly the same paper throughout.

This standardization of weights will also be of immense advantage to the blank-book manufacturers, because it will now bring all their standard books, like cap, demy, table cap, medium and royal, to the same standard or thickness

of paper. Already several leading blank-book manufacturers have expressed their satisfaction concerning this standardization of weights of paper.

So it will be seen that this manufacturing writing-paper to substance numbers is simplifying first the process of making the paper, giving the mills increased capacity; second, the manner of ordering the paper, and third, the use of the paper by the stationery manufacturer, the printer, etc. A vast amount of calculating of weights and bases is simplified, as are sample-books, both in the making and understanding.

The question may arise as to whether or not one will hereafter be able to have weights made other than those of the regular standard substance number weights. The answer is that such will not be made by the mills, as all have adopted this principle of manufacturing to substance numbers for one reason—to abolish this most undesirable practice of making odd weights, just as they have adopted all other beneficial trade customs. Some customers may feel that they must have certain odd weights, but after a while they, too, will be ordering the regular substance weights, and will find that the odd weights are, after all, not a necessity but a mere fancy.

Thus, gentlemen, I trust has been explained to you the reason why the writing-paper manufacturers have at last adopted and put into force this simple and primary principle of manufacturing to substance numbers.

KATHERINE A. WOLTER, SPECIALIST IN FLOWER AND VEGETABLE DRAWINGS.

The insert of the Leonard Seed Company, from the off-set presses of the Walton & Spencer Company, of Chicago, shown on the opposite page, was designed by Miss Katherine A. Wolter, who has made a specialty of this work for various lithographing houses, and these houses in turn sell the designs and the reproductions to the various seed houses. A design which not only pleases the customer but helps to sell his goods means a long run of presswork. One of the heaviest advertisers and largest distributors of seeds of all kinds in the United States writes: "We consider Miss Wolter one of the most artistic interpreters of still life in the United States to-day." Miss Wolter makes a close study of her subjects, and an intimate knowledge of plant life gained on some of the vast trial grounds of the seed-growers and nurserymen, combined with a fine artistic and commercial sense, has placed her in the front rank in her specialty.

The manner in which the Walton & Spencer Company has carried out Miss Wolter's conception must be as gratifying to her as to the Leonard Company.

TYPOGRAPHICAL ERRORS.

Ye poor compositor, with all his faults, is not the only one subject to making typographical errors. An order for an engraved wedding announcement was recently sent to a copperplate engraver. A proof was taken and sent to the customer. A verbal O. K. was given over the telephone. When the work was finished and delivered it was discovered that the announcement read: "Mr. and Mrs. _____ have the honor to announce the marriage of their daughter, etc."

FAR OUTNUMBERED.

Jaspar—Many a wise word is spoken in jest.

Jumpuppe—Yes, but they can't compare with the number of foolish ones that are spoken in earnest.—*Life*.

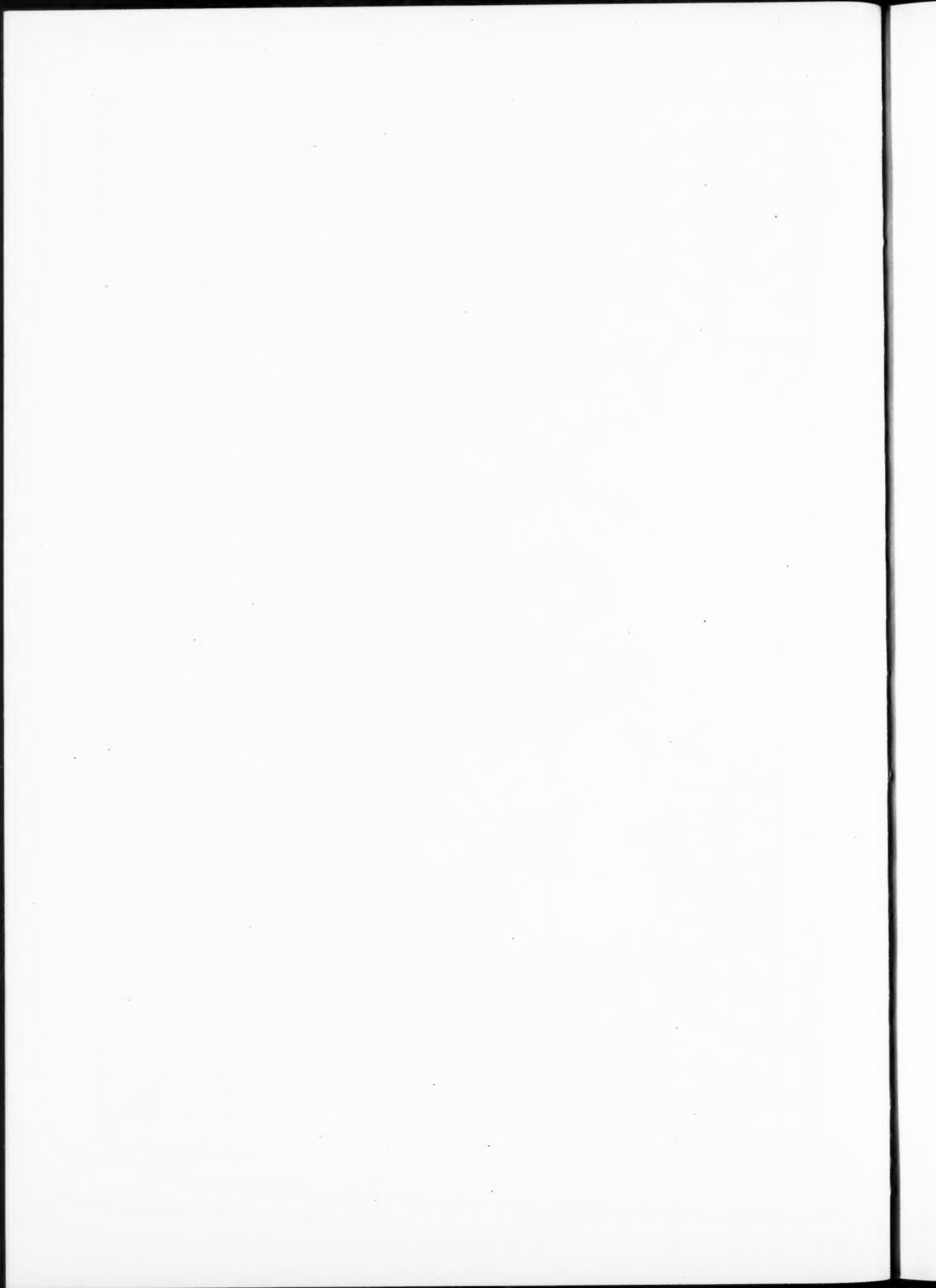


LEONARD'S SEEDS

Seed
Annual
1917

LEONARD SEED CO.,
226-228-230 W. KINZIE STREET,
CHICAGO

A fine example of Catalogue Covers reproduced by the Offset Process. Engraved and printed by Walton & Spencer Co.,
1245 South State Street, Chicago. Exhibited by courtesy of Leonard Seed Co.
Another specimen will be shown next month. Watch for it.



What Is Being Done to Conquer Tuberculosis

No. 2.—By WILLIAM H. SEED

A pamphlet has been issued by the International Typographical Union descriptive of its battle against tuberculosis. The author of the following article was commissioned to investigate what was being done elsewhere, and the Senate document on the subject led to this article and those that are to follow. We printers who have seen our brothers and sisters fading away from us know the bitterness of our impotence to aid them as largely as we would, and this is the reason that in a printing-trade journal we give space to a subject which affects our life and happiness—and life and happiness are all we are after anyway. The editor of this paper was infected by tuberculosis. Dick Sullivan, press superintendent of The Henry O. Shepard Company, was dying with it. Mrs. Edith King Clifford, proofreader, was dying with it. The writer was infected by the dried and disseminated sputum of these sufferers. He was cured by Dr. Karl von Ruck, and knows his sincerity as a man, and his methods as far as a layman may. The duty now laid upon him to present facts as far as they can be ascertained is the common duty of good citizenship and honest journalism.—Editor.



HAT, exactly, is tuberculosis, and what are the principles upon which inoculation against it is practiced? I propose in this article very briefly and in a popular manner to tell as much as a layman will probably want to know in answer to these important questions. Some understanding of them is necessary if we are to appreciate the work which has been done for the human race by Dr. Karl von Ruck.

When microbes of harmful character invade the living body the latter naturally begin to create substances which battle against them. So long as the body cells win in this fight the individual will remain healthy, and in order to continue in good health the cells must be in a state of thorough preparedness to repel all harmful invaders. If it were not so we should every one of us succumb to the millions of bacteria with which we come in contact every day in our lives.

For many kinds of these bacteria this preparedness exists naturally, that is to say, it is transmitted to the race by heredity; for others, the so-called disease germs, the cells are not in a state to offer the necessary defense and hence they cause diseases like smallpox, diphtheria, scarlet fever, typhoid fever, and others, and among them tuberculosis.

The reason why these diseases do not always go on and eventually kill us is that, under the influence of the poisons, or the constituents of the body substances of these bacteria, the cells are stimulated and thereby acquire greater efficiency to defend themselves, and they may then succeed in destroying the bacterial poisons or the bacteria themselves, and as this is being accomplished the sick person gets well. The doctors call this power of the cells immunity. When it develops in the course of a bacterial disease or in response to vaccination or treatment they call it acquired immunity, whereas if inherited it is called natural immunity.

When the cells have once acquired this particular power they continue in a state of preparedness to give battle to newcomers of the same kind of disease germs, and it is this preparedness that explains the reason why people do not often get the same disease a second time, or every time when these bacteria happen to get into their bodies again. If this preparedness is lost, then the germs can do their mischief once more and the persons get sick again. As I understand this most interesting warfare between disease germs and the living cells of our bodies, the latter become trained by the stimulation which they experience by the presence of bacteria or their poisons to secrete substances which are antagonistic to them and which neutralize the poison or destroy the germs, or both. We must, therefore, expect that as the bacteria grow and multiply

they may get the upper hand before the cell defense is sufficient, which means a surrender or defeat, and therefore death to the patient.

Now let us apply these general facts to tuberculosis. This is a disease which is caused by a little vegetable cell, that is so small that under the microscope it can not be seen unless it is artificially stained with some anilin dye-stuff to produce a contrast between it and other cells or bacteria. This germ is called tubercle bacillus, and was discovered about thirty or more years ago by Professor Koch, of Berlin, as the cause of tuberculosis. It is one of the most tenacious bacteria to resist destruction and seems to maintain its life and power to reproduce itself for years under conditions under which other bacteria speedily perish. It is also a rather slow grower and, with other germs that also grow slowly, it differs from the germs which cause diphtheria, lockjaw or typhoid fever, in that the latter grow and multiply very rapidly and reproduce themselves by millions and billions even in a few hours.

This tubercle bacillus at first does not produce enough poison or produce it fast enough to promptly stimulate the living body cells and to produce the antagonistic substances sufficient in quantity to have a large amount at its disposal.

As a rule, these substances when produced spontaneously are at best only sufficient to hold the disease more or less in check. In the common course of events this check makes their growth still slower and it may take years before the battle between the tubercle bacillus is sufficiently advanced or noticeable, that in case the tubercle bacilli get the upper hand there are symptoms; if the cells get the ascendancy at this early period the person in whose body the fight was carried on never knew of it.

Like in actual war, with powder and bullets, a final victory is not always won immediately by one of the contestants. Sometimes one side and sometimes the other takes a ditch or gains a little territory, only to lose it again, and often it happens that if the degree of efficiency had only been a little more, or enough of ammunition had been on the spot, a decision would have been reached.

So it happens in tuberculosis; the battle would have been definitely decided in favor of the body cells of the particular person who harbors tubercle bacilli, if, at an early enough time and before the enemy could bring up reinforcements, there had been a sufficient stimulation for the production of substances that kill the tubercle bacilli.

It should be borne in mind that in tuberculosis the fight may at first be limited to an exceedingly small territory—a little spot in a lung or in some other part, where the tubercle bacilli first establish themselves. This territory is then held tenaciously, and the invasion of new territory is defended by the body cells, which endeavor to barricade against the enemy, and if the amount of their

defensive substance or ammunition was only ample so the enemy camp could be reached and its occupants destroyed, all would be well. This primary enemy camp in the lung or other territory has, however, natural avenues for escape, which in actual war are often made artificially by the construction of subterranean passages, or other means. In the camp of tubercle bacilli the avenues for a sortie are the blood and lymph vessels, and once they succeed in penetrating them and thus get into the blood, they attack in flank and rear and may now establish new camps everywhere, providing the new territory is not adequately guarded by the defensive substances which the cells can secrete and which if they had been amply present in the blood would have destroyed the bacilli the moment they entered this fluid.

But this wholesale invasion and overrunning of territory by the enemy does not always mean its complete victory, the cells in the newly invaded tissues of the body may now become more powerfully stimulated or experience the stimulation for the first time; antagonistic substances may be produced in greater amounts and by a greater number of cells; fighting may now occur against every new camp of the enemy, which is likely to be dislodged or killed, but is also likely to make gains in one place or the other. Thus the fight goes on in the body of a tuberculous person, but the gains of tubercle bacilli mean destruction to his tissues, and eventually these tissues ulcerate and form into abscesses, and then we have a case of established consumption.

When the antagonistic substances are still lacking, or when the bacilli are greatly in excess, then they destroy the cells and the tissues in which they are lodged, and as this dead tissue no longer supplies them all necessary nutriment, some may die and become disintegrated, and in this dead tissue their poisons and body substances, and also still living bacilli, are locked up and the blood or absorbing vessels are likewise likely to be destroyed.

Such dead tissue is technically spoken of as "cheesy," because it resembles cheese, and later it may become liquefied and is then called a tubercular abscess. Many of such abscesses can form in a lung, and they can vary in size from a pin's head to a man's fist. Let my reader bear in mind that these abscesses are depots of poisons, of disintegrated, dead bacilli and of still living bacilli. After these abscesses are liquefied they break into the adjacent still living parts, or into a bronchial tube in the lung, and then their contents are absorbed at least in part into the blood, and in part the matter is expectorated.

In this manner excessive amounts of these poisonous substances are thrown into the blood, for neutralization and destruction of which the antagonistic cell substances are entirely inadequate in quantity. The still living tubercle bacilli are meeting with no opposition, since the cells which would ordinarily kill them are overpowered with these poisons and their defense is paralyzed.

If these bacterial substances had been absorbed in smaller amounts, and earlier, or if this excessive absorption had been only short in duration, the cells would not have become powerless, an effective defense could have been established promptly, and no destruction of tissues would have occurred.

A full understanding of these wonderful provisions of nature is given only to those who have labored and studied the subject earnestly and for a long time. All I can do is to give as good an account of it as a layman may, and in a manner that other laymen may obtain a certain insight into this highly complicated subject.

Let us now see what Doctor von Ruck has contributed

toward the world's fight against tuberculosis; how he worked and finally succeeded in making a vaccine which can awaken the defense and stimulate it to a maximum degree of efficiency, acting thus against tuberculosis as Jenner's vaccine has done for a hundred or more years against smallpox.

As to Doctor von Ruck himself, my information is that he is a man about seventy years old, and his name betrays his German origin. He was educated in Germany and there began his studies of tuberculosis about sixteen years before the bacillus which is the cause of the disease was discovered by Professor Koch in 1882. Doctor von Ruck had in the meantime come to this country, and while following his profession his interest in tuberculosis continued and he returned to Germany for further study under Professor Koch and other authorities at a time which coincided with Professor Koch's discovery. Soon after his return to the United States he founded the Winyah Sanatorium for the treatment of tuberculosis, in Asheville, North Carolina, which is still under his guiding influence, his son, Dr. Silvio von Ruck, having assumed charge of the institution some six or seven years ago.

On the further discovery of tuberculin by Professor Koch in 1890, Doctor von Ruck returned to his former teacher, in order to study its action and practical uses. He was one of the first who recognized the possibilities of this comparatively crude preparation and in consequence established a laboratory for scientific study of the tubercle bacillus and of its poisons, with the object of improving the efficiency of Koch's tuberculin and to overcome its often undesirable effects. His studies met with success, and resulted first in a purified tuberculin and later in an extract from tubercle bacilli, which he found greatly superior in all respects. The original tuberculin of Professor Koch was found by Doctor von Ruck to represent only a fraction of the substances necessary to stimulate the body cells to produce antagonistic substances against the tubercle bacillus, being deficient in others, which are contained in the bodies of these germs. These body constituents he found absolutely necessary in order that a complete stimulation of the cells occur and the germs be actually destroyed in the living body. The watery extract of tubercle bacilli contained more or less of these body substances, and with it he and other physicians succeeded in practically doubling the number of their cures. This preparation was made by growing tubercle bacilli in quantities that represented them in pounds and tens of pounds and under precautions which prevented chemical or other injury to the delicate and complex constituents which he extracted from the bacilli. Among these extractives he found some that could be given in large doses without harm, and others which were so poisonous that but a trace of them could be included.

It was with this watery extract that the honored editor of *THE INLAND PRINTER* and many other patients were cured in Doctor von Ruck's sanatorium at Asheville, soon after its introduction. His former treatment during a year or more had barely held the disease in check. At the time when Doctor von Ruck had perfected this preparation, Professor Koch also had abandoned his old tuberculin in favor of the body substances of tubercle bacilli, but instead of their extraction from the bacilli as Doctor von Ruck had done, he used the bacilli themselves in an emulsion, and he published his work within a month of Doctor von Ruck's publication.

Here was then a rivalry between the master and the pupil in the effort to deal effectively with the cure of tuberculosis! It would take many pages to relate all the inter-

esting experiences that followed. Professor Koch thought then that treatment with his emulsion represented the last word to be spoken, but practically his expectations were disappointed. The severe poisonous substances which the bacilli in Koch's emulsion contained in full amount, and the abscesses which followed their injection, limited the doses that could be given safely to infinitesimal amounts, while Doctor von Ruck's watery extract was free from these objections. He was, however, not satisfied that it represented the best that was possible, because the treatment with it was still a prolonged one, and failures were still too frequent for him to be satisfied. He continued his study of the chemistry of tubercle bacilli, and these studies showed that the body substances contained in his watery extract were not uniform in quantity or quality.

Ten years ago he began actual experimentation with what he believed a better-balanced preparation, by the use of which he expected to be able to produce the necessary stimulation of the living cells of the human body more promptly and more effectively and to induce the formation in the blood and in other tissues the necessary antagonistic substances that would destroy tubercle bacilli and their poisons after only one or a few doses.

If he succeeded in this he was able to vaccinate against tuberculosis, as we vaccinate against smallpox or typhoid fever, and at the same time cure tuberculosis more promptly and more efficiently than before.

This certainly was a goal that was worth the while, and how he reached it and the results of his experiments as also those obtained with one or two doses of his vaccine in over 1,600 children and adults which were still in a very early stage of tuberculosis, are related in his book on "Immunization Against Tuberculosis."

Doctor von Ruck in 1913 freely offered the results of his work to the public through our Government, after having published the year before every detail of how the new preparation is made and how it should be used. This new preparation, being especially intended for preventive inoculation, and to distinguish it from his older preparation, he called "vaccine against tuberculosis." The Government rejected the work of Doctor von Ruck for the saving of millions of lives, as arbitrarily and upon as faulty an investigation as it rejected the gun and range-finder of Colonel Lewis, which proved so effective for the destruction of life in the present war in Europe; in both instances it was upon the opinion of one man, and in the case of the vaccine of Doctor von Ruck, it was a young physician, who himself laid no claim to any experience in tuberculosis, either experimental or with persons suffering from it.

Is it any wonder that Doctor von Ruck objected to this man's work when he found that it was to be done in secret and regardless of Doctor von Ruck's explicit directions and injunctions? Considering that Doctor von Ruck was a student of tuberculosis before this young physician was born, and that his studies which led to success were well under way and had already yielded highly satisfactory results in his hands and in those of many other physicians at a time before this Government representative had seen the inside of a medical college, even a layman can draw his own conclusions as to who is probably right or wrong, without the confirmatory evidence referred to in my article in the previous number of this journal.

In my next and concluding article I expect to consider more fully the practical benefits which have been shown by von Ruck and by those who follow his methods.

INDIVIDUALITY is everywhere to be spared and respected as the root of everything good.—*Richter.*

THE MILLER FEEDER'S SOLILOQUY.

BY M. L. ABRAMS.

This is not an advertisement, but the "expression of a pressman's joy in his work." For that reason alone it finds its place because it is worthy in itself.—Editor.



O me it is not a question of "to be or not to be." I am and will be. I came with evolution and progress. In fact, I am progress. I created a revolution in the production of what the printer calls "jobwork." I made obsolete the finger-marked, the creased and broken sheet. I have relegated to the past the hazardous dependence upon human beings for the registered sheet and steady output.

With the Chandler & Price platen press I am one and inseparable. We work in absolute harmony. Our working true in all colors makes us very cosmopolitan. Knowing of the much-discussed "unequal distribution," we have called upon the Miller vibrating distributor and trip roller to completely overcome this dread specter which every printer must face who does printing worthy of the name. Moreover, we have made certain of our speed and power by adding a Miller motor and variable-speed pulley.

My ally, the C. & P., is always ready to receive "live forms" which, with our combined efforts, soon become "dead forms." Such killings as ours, however, bring happiness as well as prosperity to printers, for we never fail them. We are always there and ready.

I never hinder the pressman, who, with the dexterity of a surgeon, builds up "weak spots." He can cut out "high lights" and leave the "solids," and when he has made a "good" impression the next thing in order is to fill the fountain and to start me and my team-mates, who work in such perfect harmony that we are called an ideal unit. All that is necessary then is to load blank sheets and unload perfectly printed sheets, jogged and clean.

I repeat, not only have I come with progress, but I am progress. And as progress goes on forever, when the Great Master Printer has called the pressman to his last position; when his "dead form" is laid upon the "bed" and the "sheet" drawn across his "face," the Iron Boy will remain to reverence the memory of him and his kind, nay, more, he will remain to do them service for many, many years to come.

So as time speeds on, I speed abreast of it and bid you arise and make your choice.

WOULD RATHER PRINT THAN GOLF.

Robert R. Updegraff, author of the recently published "Obvious Adams," a story of business success, says that he began to work as a boy of eleven or twelve, during his vacations. "I was mixed up in numerous businesses," he says. "One summer I clerked in a grocery store and chased errands; another summer was devoted to picking strawberries and small fruits; still a third was spent in a florist's greenhouse; and during part of a fourth I was clerk and assistant manager of a summer hotel in northern New Jersey, which position I cordially disliked! From the time I was eight years old, up to the time I left home, I had a small printing outfit, which I earned the money to buy, and I used to print the tickets for the school football and baseball games, and also small printing for the merchants and business men of the sections where I lived. To this day I have kept my keen interest in printing, and I consider it quite a hobby. I believe I would rather print than play tennis or golf."—*Harper's.*

Written for THE INLAND PRINTER.

THE VILLAGE SQUARE OF SCAGGIGVILLE.

BY OUR SPECIAL INVESTIGATOR.



SCAGGIGVILLE looks like a phoney name at first glance, but any one who has motored to Indianapolis over the old Versailles road will remember Scagg by the saloon that has (or used to have) two pumps on the curb—one for extra-light gasoline, the other for extra-pale beer. Until a year ago it was the most wide-open place in the Middle West. Aside from that, you can almost guess its importance to the world from the description in Burke's Gazetteer:

SCAGGIGVILLE—village—SE Monroe co. • □ 7 (P. O. Neola)
Pop. 1910, 474. Birthplace, John Newton Wallace, author.

I stopped there once to see if I could replace a nut that had worked loose on the steering-gear. The fire chief was

filling up with assorted villagers, without regard for age, sex, or previous condition of artistic temperament.

The fife and drum corps (Commodore Foote Post, No. 271, G. A. R.) played early and often, and as a special treat the mayor announced that the best known fiddler in Monroe County would render airs made familiar to our ears by the ten-cent phonograph records.

It was a much-reformed Scaggigville and the mayor was proud of it, for, said he: "Brilliantly lighted streets have enabled the majestic arm of the law to make our community unsafe for criminals. Gamblers and fakers no longer thrive within our sacred precincts, despoiling good citizens of the fruits of their toil.

"And whereas the people were formerly preyed upon by quacks and fake doctors, they now can command the services of that eminent physician and surgeon, Dr. Jeff City Pete, who cures alike both man and beast!"

Gone were the evil and contaminating influences of the old days and in their place was moral and intellectual uplift for young and old. The saloon of twin-pump fame was closed and in its stead a lecturer (assisted by a well-



Scenes in the Village Square of Scaggigville.

Left: Little Goldie waiting to prattle at her father's knee. Middle: The feed-barn offered attractions other than feed. Right: Temperance reformers putting liquor out of business.

the mechanic of the town, and he finally fixed me up by "borrowing" a nut from the village fire-apparatus!

The reminder of all this was the invitation from the Palette & Chisel Club, here in Chicago, to attend a "Saturday night celebration in Scaggigville Square!"

Knowing the town, it sounded like an invitation to pretty rough stuff, so I went—early.

Strictly as per advertisement, I found that stepping into the clubroom was the same as stepping into the village square. Over on the far side was the hotel, the livery and feed barn, and "Joe's" lunch-car. To the east, the aforementioned saloon, a dwelling or two, and the ice-cream parlor conducted by the undertaker. On the north side, beyond the circus posters, was the engine-house and Odd Fellows hall; also the village clock. Over on the west side stood the office in which the Mayor transacted such civic or civil duties as became his double rôle of executive and citizen.

But it seems that rough stuff is now a thing of the past in Scagg.

Ever since the new mayor was elected last spring "reform" has been the order of the day; and it seemed to be popular, for the picnic benches in the square were rapidly

known automobile manufacturer) gave a convincing temperance talk, illustrated by means of "anatomical charts showing the injurious effects of alcohol on the human system."

As a further addition to the pleasure of the evening, little Goldie Butts blushing rose up from behind the parson's chair and recited stanzas from a poem that had never before been translated out of the original Greek. Pressed for an encore, this young prodigy sang, "I'd Rather Be Swinging in the Lane with Rosanell."

Only once in the evening was the mayor's peace of mind disturbed—when a pair of traveling doctors drew rein long enough to interrupt the gayety of the proceedings. Their remarks, however, were so plainly stated as to disarm suspicion, and their diagnosis and treatment of serious complaints in the audience so convincing that they had difficulty in getting away at all.

When a political orator roused the crowd to a frenzied pitch, the mayor (like most politicians) hesitated to speak of his achievements—but he did speak of them. Not only that, but he modestly continued: "Fellow voters, it may not be amiss to remind you that at some future election



Scenes in the Village Square of Scaggigville.

Left: Two souls with but a single thought—their photograph. Specially posed by Goldie Butts and Jed Jenkins. Middle: Sweet strains which fired the soul of the fire chief. Right: Sweet sixteen—never even been married before.

I may be a candidate for election to the legislature, and bespeak your support!" [Applause, much applause.] "And, gentlemen, there may come—a time—when a man—of such sterling worth [pause], such proven integrity [longer pause], such high ideals [pause of great impressiveness], will be needed—to fill—the White House!" [Tremendous applause, wild enthusiasm.]

What with a steady flow of refreshments from the lunch-car, and something doing on the "stage" every minute, the evening was over before you knew it.

In the completeness of the scenery, the accuracy of the costumes, and the character of the performance, the Palette & Chisel Club set a new precedent for original entertainment, the more so because founded on a real situation.

It is said that, as a result, new names are daily being added to the associate membership list.

FRENCH TENDENCIES IN BOOKMAKING.

M. Jean Picard recently told the American Institute of Graphic Arts, in New York, some interesting facts regarding present French tendencies in bookmaking. The novel is the popular book in France. Formerly it was manufactured as cheaply as possible. To-day great care is taken in the selection of paper, type, press-work and illustrations. Wood-



«Ses the mayor of Scaggigville»

No MORE  PECKalatin'

***** We have IT! *****

Ye'll ALL have Queer LOOKs when you see whut the new mayor of Scaggigville has did agin this here immoral lot whut usta be in our town.

Hes gone into ELEVATIN

Up to the village square of Scaggigville at the

PALETTE & Chisel CLUB

Saturday niTe
OCT 28



The mayor will have NO lickar
'cept BIER & sandwiches

W'on'T Cost A cENT, either

If ye have any trouble wuth yerself ye can get cured of anything.



and the MUSIC
and the ChaTalkWa



and SMART PEOPLE from all over the world will tell you EVERYTHING

Come EARLY and get A seat near the lunch 'Ar

Sat. Oct. 28 8 O'clock

The Invitation Received by Our Investigator.

engraving is encouraged by publishers. The illustrators of books are chosen because of their special knowledge of the period or subject illustrated. Paper covers are still the characteristic of French books, for the reason that readers buy books for the contents and not the covers. If the book is valued, its owner has it bound to conform to other bindings in his library, or in a manner to suit his individual taste. The national or government press undertakes the making of books for publishers, but does not compete in price with regular printers or publishers. M. Picard said the war has brought great changes in the tastes of the French people. They will no longer be considered frivolous. It has put an end to "cubism," "futurism," and all freak art, "for the war has taught the people to see straight."

NATURE-FAKING.

A Long Island teacher was recounting the story of Red Riding Hood. After describing the woods and the wild animals that flourished therein, she added:

"Suddenly Red Riding Hood heard a great noise. She turned about, and what do you suppose she saw standing there, gazing at her and showing all its sharp, white teeth?"

"Teddy Roosevelt!" volunteered one of the boys.—*New York Times*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Gold Finish in Relief Printing.

(1826) "What will give the gold-bronze effect on initialed note-paper printed by the relief or embosso method? I can readily produce the colors, but desire to give a gold and aluminum finish to some letters."

Answer.—Add gold or aluminum bronze to the powder used to dust on the printed sheet. Experiment until the desired proportion is ascertained. Doubtless you can procure the prepared gold powder from those who handle the supplies.

Invisible Ink.

(1825) An Iowa correspondent writes: "Can you tell us where we can procure an invisible ink? The impression from the ink is brought out permanently by applying heat to the sheet of paper."

Answer.—We have been unable to locate the maker of this kind of ink, although we have had several requests. For the benefit of those who may wish to experiment, the following materials are said to be invisible when applied to paper and are brought out by the application of heat: Milk, albumen, nitrate of mercury, juice of lemon, onion or artichoke. The following chemical solutions will give a visible image when heat is applied, and the characters will disappear when the heat is withdrawn: A slightly alcoholic solution of bromid of copper or a weak solution of nitrate of copper.

The Ink Is Too Soft.

(1822) A Chicago pressman submits a four-page section of a catalogue printed on heavy enamel paper. The pages are 6 by 8½ inches, set in twelve-point and interspersed with square-finished half-tone plates, 150-line screen. The make-ready of the form is well carried out, and the quantity of ink appears adequate. The only complaint is in regard to the mottled appearance of several of the half-tone plates. The pressman writes: "Kindly inform me, through your columns, the cause of my cuts slurring on the enclosed sheet. I used a soft half-tone black with the best of rollers, and printed on a ——— press, size 14 by 22. Will be pleased to have you offer suggestions."

Answer.—The plates marked to indicate slur are printing badly, owing to the squashing of the soft ink. An examination of the impression of both the plate and the type shows the ink to be squashed to the margins of the printing surface, indicating a weak-bodied ink. We would suggest that you try a short half-tone ink and compare the result by examining the plates and type impressions under the magnifier. This is a typical specimen, showing the result of using an ink having a body too weak to resist the pressure of printing, which in this instance is very weak. The shadows in the plates show the fine dots closed by ink squashed from adjacent solid areas. An ink composed of a relatively greater amount of pigment, ground

in a heavier varnish, will doubtless remedy the trouble. There is no visual evidence of shallow-etched plates. This, however, can not be accurately determined except by a depth gage.

Imperfectly Joined Rules.

(1827) An eastern printer sends a specimen of work in which the joints of the brass rule failed to close properly, and writes: "A dispute has arisen as to the proper method of make-ready on the red form as shown on illustration enclosed. Those in the pressroom insist that the compositors should take a stone and grind down the corners as marked, while the compositors feel that it is altogether a question of make-ready on the press. Is there any one in your organization who might throw a little light on the above situation? We are just investigating this as a test case to get at the root of difficulties which are continually arising between these two departments."

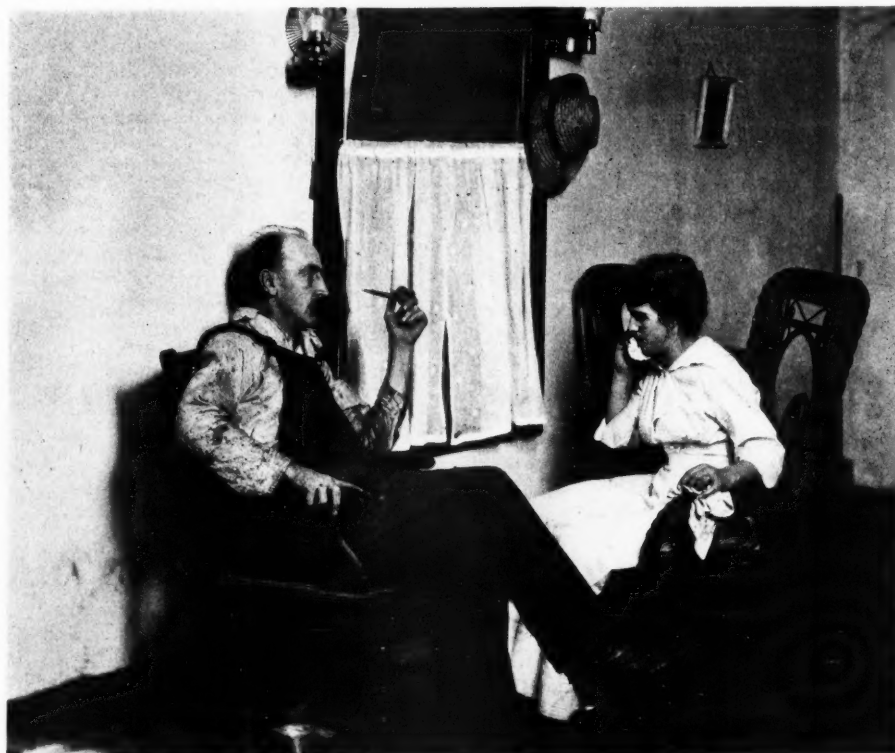
Answer.—From an examination of the sample, it appears that the cause of the imperfect joints is due in one instance to the neglect of the pressman, and in the other the printer failed to join the rules close enough. Where the rule is joined closely and fails to print up, it is the pressman's fault. If the rules are burred or have rounded corners on the printing-face, or if they fail to join closely, the compositor is at fault. The joining edges of the rules should be examined and freed of burrs, and this is the work of the compositor. The pressman should not be expected to make the rules fit evenly. If of uneven height, the rules may be brought up by patches by the pressman, but it is not his place to stone or shave joints to make them fit closely. If we were to undertake the job in question, we would have an electro made, which would give perfect joints, as the electrotypewriter would see that the bad joints were corrected. If the run was short, a drop of gloss varnish could be placed in each joint near the printing-face the day before job goes to press. This would insure a fairly close joint. The lack of coöperation between the composing-room and pressroom is regrettable. It appears that there is room for improvement in almost every shop in this matter.

Electricity in News Stock.

(1824) An Iowa publisher writes: "As a reader of your valuable magazine, I would be pleased to receive a little enlightenment on the subject of static electricity. As so much has been written, it is hard to get a boiled-down summary of facts, so to settle a difference of opinions among ourselves we decided to call on you for some advice. Will give you an idea of the conditions which prevail in our pressroom. The heating system is hot water, and a temperature of about 70 degrees is maintained. Our pressroom is in a semi-basement, the floor of which is about four feet below the ground level on two sides. There are no partitions between any of these rooms. We have a

two-revolution press, folder detached. For a tympan we use a felt blanket next to the cylinder, covered with two manila draw-sheets. The blanket is held on one of the reels. I have suspected the blanket of causing the trouble by slipping on the cylinder as the impression is made. I have found it stuck tight to the cylinder after finishing a run on our newspaper. We had some trouble with electricity last winter. Have tried flooding the concrete floor of the pressroom with water, but that seems to make things worse than before. There is what is left of a patent jogger on the fly-table (front delivery, printed side down), the table being open about one and one-half inches both cross-

and moisture combined seem to dissipate electricity more effectively than any other combination of elements. Heating your stock over or on a radiator for several hours before placing it on the feed-board will probably permit it to be fed through the press without trouble. Combine equal parts of common machine-oil and paraffin, and oil every part of the tympan. This appears to minimize the trouble. Saturate every sheet of tympan with this mixture every day. The questions we will answer in rotation, as follows: (1) No. (2) We would not alter conditions. (3) If the atmosphere were damp and warm it would; but if relatively cold it would not. (4) Dampening of the



OUT OF WORK.

Photograph by George A. Alsop, Chicago, Illinois.
All rights reserved.

wise and lengthwise to accommodate the metal of the jogger. A spark will jump a distance of an inch to one's finger or to any connection to the floor. Have tried to complete the circuit to the floor, but it does not help any. We are divided here as to the cause of the trouble and would thank you to set us right, both as to the cause and the conditions which aggravate the trouble, so I am enclosing a list of questions which will help us get together: (1) Is the felt blanket at fault? (2) Would it be better to use muslin to hold it in place, or is it all right to put the blanket on the reel? (3) Would a damp condition of the air inside make it better or worse? (4) Would dampening of the print-paper help? (5) What effect has the basement? (I don't think it is as dry as the other rooms.) (6) Could the blanket slipping on the cylinder generate friction electricity? (7) Would it help to put a sheet of manila between blanket and cylinder? (8) What effect has a dry or damp atmosphere (outside)?

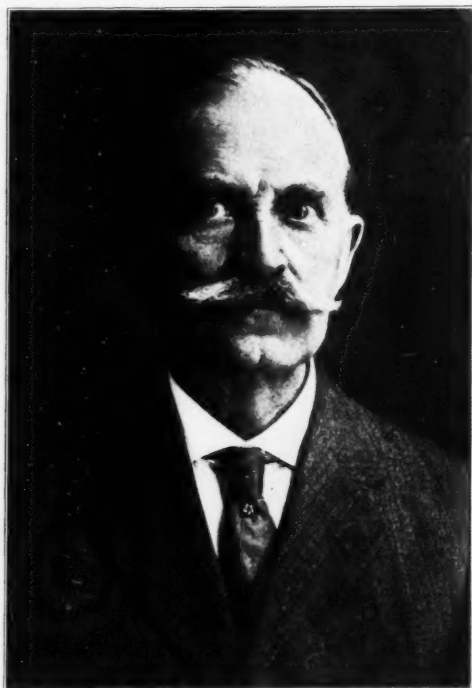
Answer.—The electrical disturbance to which you refer appears to be more active in a cool, dry atmosphere. Heat

stock would help. (5) Ordinarily a basement will be damp, unless forced ventilation is resorted to. If kept at about 70 degrees Fahrenheit, and suitably damp by the evaporation of water in vessels attached to each radiator, it should cause no trouble from electricity, except in extremely frosty weather. (6) Doubtful. The cause is likely associated with the use of stock which is relatively cold, in a room that is of a different temperature. (7) Probably would have no effect unless both the manila and blanket were oiled. (8) When the outside atmosphere is dry (and frosty) it carries very little moisture. To quote C. F. Brigham, of the Glidden Varnish Company, in an article on "Humidity and Drying Conditions," "the capacity of warm or hot air to carry humidity or moisture is enormously greater than that of cold air. For instance, air at 60 degrees Fahrenheit is completely saturated when it carries 4.8 grains of moisture per cubic foot, whereas air at 100 degrees Fahrenheit requires 19.8 grains of moisture per cubic foot to saturate it. Thus, although the temperature has been increased from 60 to 100 degrees, or

66% per cent, its capacity for moisture has been increased from 4.8 grains to 19.8 grains per cubic foot, or 412.5 per cent." From the foregoing quotation it will be seen that the dry air of winter carries relatively little moisture, and that if it were possible to raise the temperature to a proper degree it must be artificially saturated with moisture such as may be brought about with live steam. Aside from using an apparatus for overcoming the trouble, one of the best dissipators of electricity in stock is to heat it thoroughly before going to press.

**"THE MAKING OF A NEWSPAPER PRESS"—AN
IMPORTANT ANNOUNCEMENT.**

In the January issue of *THE INLAND PRINTER* will appear the first article of a series on "The Making of a Newspaper Press," by Louis A. Schmidt, mechanical engi-



Louis A. Schmidt, Mechanical Engineer with
R. Hoe & Co., New York.

neer with R. Hoe & Co., New York. The elucidation of principles on which newspaper presses are constructed has usually been more general than specific, and the importance to the printing-trade and to pressmen generally of a more intimate knowledge of the philosophy and aims of the designers and constructors of newspaper presses—and other presses for that matter—can not fail to be helpful. These articles are copyrighted by the author, and *THE INLAND PRINTER* has merely purchased the right to produce them for the first time in its columns.

Why may these articles be considered authoritative? Who is Louis A. Schmidt, and what has he accomplished?

In a recent interview Mr. Schmidt gives his story in a modest way: "I was born," he said, "in Germany in 1855, and upon request of an uncle came to Philadelphia in 1870. I worked in various machine-shops to get practical experience, and returned to Germany in 1876. In order to complete my technical knowledge I attended the Royal Tech-

nical College in Chemnitz, and after my graduation I was employed as mechanical engineer at various works in different parts of Germany. Thereafter I traveled through Germany, Russia, Holland, Denmark and France, studying methods and practical results, and comparing and matching one procedure against another. I came back to America in 1886, and after working for some months in Baltimore I was employed by R. Hoe & Co., New York, and have continued with that company since. I have, of course, grown with the Hoe Company since that time, and have at present full charge of the construction of the newspaper presses. Naturally I have invented a number of improvements and patented them, and these are in use to-day on newspaper presses. I have constructed roll presses with a capacity of ten thousand eight-page papers up to octuple presses with a capacity of two hundred and eighty-eight thousand eight-page papers, or seven hundred and twenty thousand thirty-two-page papers."

And Louis A. Schmidt brings this wealth of experience to explain the "why" of the newspaper press to our readers, beginning January, 1917.

Written for *THE INLAND PRINTER*.

GEORGE A. ALSOP, PHOTOGRAPHIC ILLUSTRATOR

BY A. H. M.



ANY artists working with the mediums of pen, pencil or brush have arrived at these modes of expression through the avenues of photography, but here is an artist in the person of George A. Alsop, who has arrived at art in photography through the avenues of pen, pencil and brush, thus reversing the usual process, and with what success we shall leave the reader to judge from the specimens of his work scattered through these pages. Mr. Alsop says, "Let me illustrate a story for you—by photography." Most persons know something about photography, and the suggestion of Mr. Alsop seems impossible to them.

Mr. Alsop makes the camera "talk." Look at his pictures! How does he do it? His ability in this work has been developed for sixteen years, and he has studied how to do unusual things. Unusual things command attention, and unusually excellent pictures sell goods and sell themselves.

Given a story to illustrate, Mr. Alsop studies the situations in the story and their dramatic values for illustrative purposes. In his studies he has everything that the moving-picture makers have, only his pictures are made to move the beholder but do not move themselves. In illustrating a country story, for instance, Mr. Alsop gets his models together, jumps into an auto and drives to the farmhouse or the spot best suited to serve as a background or environment for the scene to be illustrated. Natural backgrounds are the foundation principle with Mr. Alsop. The pictures are made on 8 by 10 inch plates and enlarged if necessary. Retouching is seldom used, as a retouched negative loses character, and character is the first essential in good illustrating.

Mr. Alsop's field of endeavor is unlimited, but he can be found at 2001 Greenleaf avenue, Chicago, Illinois.

PROOF.

Editor—Do you know how to run a newspaper?

Applicant—No, sir.

Editor—Well, I'll try you. I guess you have had experience.—*Puck*.

The Newest Methods in the Oldest Art

No. 1.—By CARL H. FAST.

This is the first of a series of three articles written for "The Inland Printer" by Carl H. Fast, formerly of New York and Cleveland. The author has been frequently referred to as a rare combination of the "analyst, toolmaker and teacher for modern businesses." As an efficiency expert, Mr. Fast has the advantage of a very broad and varied experience, having served in an advisory capacity a great many business concerns, large and small, industrial, financial and commercial. He has been retained for months at a time to analyze the industrial, geographical, financial and traffic conditions of a country like Cuba, in order to formulate plans for sugar-mill consolidations, the projecting of a new railroad, the development of new financial and manufacturing enterprises. He has planned the reorganization, financially and functionally, of many established businesses. He has evolved and directed new departures of policy and large publicity campaigns in introducing new products. He has been a department-store advertising manager, a deviser of cost systems, incentive and bonus-pay methods, welfare measures and other modern improvements in management. He is a recognized authority on the subject of profit-sharing with employees. He has made an expert study of the world's systems of rural credits and rendered active service to interests now planning extensive operations under the Federal Farm Loan Act. Thoroughly conversant with the printing trade, having been a printer, also an illustrator, his analysis, in these articles, of the national situation facing the printing industry and his constructive suggestions for the remedy of present conditions will be of unusual value to all thoughtful readers of this paper.—Editor.



It is said that the printing-trade shows a bigger percentage of business mortality than all but one or two other lines. With the possible exception of those retailers who may merely be called such because in the basement or front parlor are stuck up a counter and a few boxes of canned goods, job printers are supposed to fail in the largest numbers. The reasons for excessive business mortality in any business are briefly stated. Chief among them are over-

entirely without capital or credit, thereby defrauding not merely the gullible public, but the order-greedy printer, who, regardless of credit risks or prudent price-making, is out to "get business." This situation is too well known among intelligent printers to require discussion.

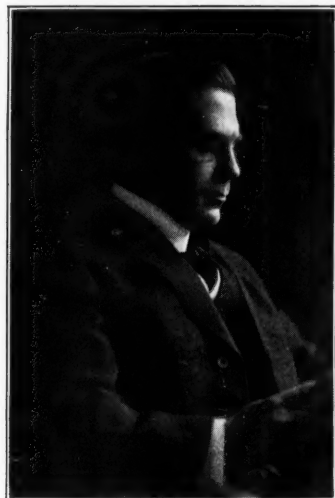
So much ably written material and good work have been done in this cause that it would be idle to attempt any addition. The purpose of these articles will be to develop the movement in a new direction, by new methods, rather than to improve upon existing methods in the field now being worked.

Helping the Big Field of Little Business.

In spite of six years of earnest effort to standardize printers' cost-finding methods, it is stated by the United Typotheta that of the thirty-three thousand job printers in the United States, only four per cent are employing good cost systems. It seems inconceivable that such a small number of printers, who are, of necessity, men of fair education, should have the intelligence to take this much-needed step. The evangelists of the movement are working hard to overcome what they think is a condition of apathy. If they had studied the conditions in other competitive industries, they would find the movement toward intelligent price-making, based on accurate cost-finding, to be equally slow. It is not because of indifference or apathy, nor a state of ignorance, that the movement languishes. This cause lies much deeper.

It is because, up to now, all known methods of cost-finding or accounting have required clerical and mathematical processes which can only be performed by specially trained persons; processes which are so tedious that men of motive-temperament, such as naturally go into business for themselves, can not be induced to perform them. *Until we can take the book out of bookkeeping, cost-blindness must prevail.* In order to deal with the facts of amounts or quantities, our custom has always been to depend upon written or printed figures. We translate a fact into figures and are then compelled to translate it from figures back to fact, in order to obtain any finding, any condition. To obtain a statement of conditions, after any period of transactions, we must perform a long series of tedious processes, with the original written voucher, the posting into a journal, and the distributing into ledgers, all steps affecting every item, and we are then compelled to laboriously add all the items in each of many columns and add them to, or subtract them from, their respective totals. The whole process is too clumsy and costly.

There is a new movement now making itself felt, in which all of this elaborate detail is eliminated. Like most new things, this movement goes back to very early first



Carl H. Fast.

extension of credit to customers and ignorance of costs, with poor locations, in the case of retailing, as a third important cause. In the case of the job printer the latter condition is insignificant and we have to do only with the problem of credits and costs.

The Curse of Cost-Blind Competition.

It is said that competition is the life of trade, but in many businesses it is a prime cause of business mortality. In the case of the printer this is particularly so, for hardly any business man can fail to have noticed the large number of printers' solicitations, in person and by mail, for his smallest favor in the shape of a job order. Thousands of unscrupulous business fakery and schemers are enabled, every year, to defraud unsophisticated persons, largely investors, by getting out stationery and circular matter,

principles. The early Egyptians, before paper, pens, ink, typewriters or adding-machines were dreamed of, devised systems of calculation or accounting by means of tokens, little objects being used to represent different amounts or values. The Egyptians gave us the abacus, by which, to-day, the intelligent Chinaman, moving vari-colored beads in a wire-strung frame, performs wonderfully ingenious calculations. To them we owe the modern poker-chip. From them and their token systems have recently been devised complete systems of accounting, which bid fair to overcome the great obstacle to intelligent business manage-



Graficount Case, Closed.

ment, both in the "big field of little business" and in many processes of accounting and cost-finding in large establishments.

The printing-trades should have an especially wide interest in studying the possibilities of these new systems, which employ graphic means instead of figures and characters. The whole movement of modern education is toward visualization, toward teaching by pictures, images and objects, and, since the printing-trade represents the graphic arts, at once the oldest and greatest of arts, they should be early followers of these graphic systems.

Printers' Problems Are in Two Parts.

To make plain to the average printer knowledge of the controlling facts of his business which will enable him to manage it efficiently, his accounting should be divided into two parts. The first may be called his "general ledger" system, by which his general accounts, such as his total sales, bills payable, bills receivable, available capital, purchases of materials, direct labor, and general or overhead expense and inventory of materials and equipment, can be watched from time to time, so as to accurately determine his income and profit or loss, as the case may be, from month to month. The other part of his accounting system is the job cost-finding, by which he can compare the actual cost of the work being produced in his plant with the prices he charges for it, so as to assure profit and permanence in his business.

In applying the new system, which is known as the "Graficount Method," to these two phases of the printer's accounting problem, we first deal with the set of general accounts. The actual materials will seem familiar to every printer, because the outfit consists of a flat box or case, divided into compartments, much like the upper-case for the printer's type, except that the compartments are deeper and the case is provided with a lid, which locks. Each compartment is used and labeled to represent a certain operating account, in the same way that a column, in a ruled form, would be used. Small checks of stiff board, printed with different money denominations corresponding to currency, are used to represent amounts and are "posted," so to speak, in the different accounts by placing the checks into respective compartments. Thus, for example, to "debit" or "post" \$1,500 of operating capital, which is to be drawn upon as needed, we count out \$1,500 in money-checks and place them in a compartment labeled "Capital." As we draw against this capital in making any

expenditures, such, for example, as "Equipment," the moving of a corresponding amount of checks from the "Capital" compartment to the "Equipment Inventory" compartment graphically credits the former, debits the latter with that amount of money and automatically maintains an accurate balance as between the two accounts. This principle is so simple, basic, so fundamental and so elastic that it admits of unlimited uses. *Every accounting process involving the shifting or balancing of amounts from one account to another now practiced by figure-and-paper systems can be carried on by this method.*

The result is easily seen. When a statement is desired of any account or of the total situation, it is only necessary to count the checks in any compartment in order to arrive at the facts. Statement forms which can be used weekly, or as often as desired, are, of course, available. Apart from these there is no handwriting or pen-and-ink figuring required, from the making of the original voucher, charge-slip, time-slip or order, until the making of the final statement. All intermediate processes of posting, distributing and balancing are performed automatically with the checks, so that *any person who can count money can operate the system intelligently.* In this way the "book" is literally taken out of bookkeeping, and any business, however small, can be intelligently watched and controlled so as to assure profit or minimize loss.

In its standard form the Graficount case has sixty compartments for operating accounts, arranged in twelve rows of five each, so that the accounts of the business for twelve months of the year can be provided for. At the end of each month the user can make a financial statement for his bank or his chief commercial creditors that will go far toward greatly improving his credit standing and line of accommodations. All intelligent credit interests to-day are realizing more and more that the business proprietor who knows exactly where his business stands, yet whose apparent



"Posting" An Entry.

assets or resources are modest, is a better credit risk than he who can show apparently ample resources, but who is ignorant of the true conditions of his operation.

Space forbids any complete description of the system here, but the illustrations given should suggest quite clearly its wide possibilities to any one familiar with the problems of management.

[In succeeding articles Mr. Fast will describe the Graficount general account system and simplified methods for tracing the costs of each job without bookkeeping, furnishing as well some constructive help on matters of cost science.—EDITOR.]

MRS. CAROLINA O. SHEPARD, MOTHER OF HENRY O. SHEPARD, PASSES AWAY.

Mrs. Carolina O. Shepard, mother of the late Henry O. Shepard, founder of The Henry O. Shepard Company and The Inland Printer Company, died on Wednesday morning, October 25, 1916, in her ninetieth year, at the home of her nurse, Mrs. Delos Bliss, 69 Cortland street, Norwich, New York. Private funeral services were held on Saturday afternoon, October 28, from the home of Robert C. Allen, 35 West Main street, Norwich, Rev. Robert L. Clark officiating, interment being in Mt. Hope Cemetery.

To his mother, Henry O. Shepard at all times gave the greatest credit and praise for his early training, which so ably fitted him for the great life-work that won such a

the tiny child to friends of former days. She was gifted with an extremely cheerful disposition, and her consideration of and interest in others kept her in touch with the activities of life although confined to her rooms. A kindly, Christian gentlewoman, her life was a benediction to all who knew her, and though the hearts of family and friends are saddened because her cheery voice is stilled, they are grateful for the long and helpful life and the peaceful entering into rest of her spirit.

Mrs. Shepard is survived by her two daughters, Mrs. Ellen M. Hurlbut, of Norwich, and Mrs. Harry G. Strawn, of Cleveland, Ohio, both of her sons, Henry O. Shepard, of Chicago, and George Shepard, of Norwich, having previously passed away. She is also survived by her daughter-



FATHER AND MOTHER OF THE LATE HENRY O. SHEPARD.

Mr. Levi Shepard, died March 24, 1910; Mrs. Carolina O. Shepard, died October 25, 1916.

wide reputation. Mrs. Shepard was a woman of unusual talents and ability, a great leader among the women of Norwich during her young womanhood, and an active worker in the interests of the Methodist Episcopal Church during the early fifties, retaining her affiliation with that Church until her death.

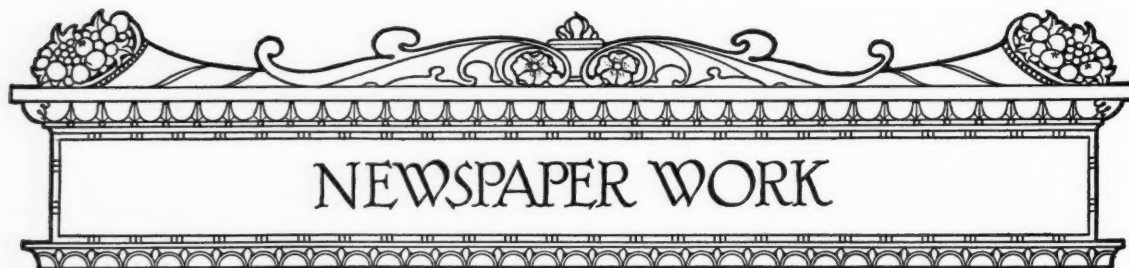
Mrs. Carolina O. Shepard was the daughter of the late Henry and Catherine Swink Olendorf, and was born on March 14, 1826, in the town of Afton, New York. When a child her parents moved to Norwich, where her girlhood was spent and she was married to Levi Shepard on November 19, 1843. During the early sixties Mr. and Mrs. Shepard moved west to Chicago, where they made their home for twenty-five years, returning to Norwich in 1904 with Dr. and Mrs. John C. Hurlbut, with whom they resided. Mr. and Mrs. Levi Shepard spent sixty-four years of their long lives together and were always the most devoted and considerate of couples, living for one another until his death about six years ago.

Despite her advanced years, Mrs. Shepard was a delight to all of her friends, numbering them by the score, from

in-law, Mrs. Jennie O. Shepard, widow of Henry O. Shepard; three grandchildren — Mrs. M. L. Hunt, of Norwich; Mrs. Clara J. Shepard, of Chicago, and Robert C. Allen, of Norwich; four great-grandchildren — Harry and Miss Mary Hunt, of Norwich; Henry O. Shepard II., of Chicago, and Miss Margaret Allen, of Norwich; three nieces — Mrs. Amelia Caswell, of Austin, Chicago; Mrs. Julia Plumb, of Des Moines, Iowa, and Mrs. Joseph Wilson, of Libertyville, Illinois; four nephews — Frank A. Shepard, of Chicago; Levi H. Shepard and Albert A. Bennett, both of Des Moines, and John Williams, of Lakelands, Florida. Mrs. Clara J. Shepard, daughter of the late Henry O. Shepard, and treasurer of The Henry O. Shepard Company, went East and attended the funeral.

A COLUMN ABOUT A COMMA.

The interpolation of a comma lost a lawsuit. The omission of a comma lost a profitable order. A speck of steel in a worker's eye destroyed his sight. Why make so much of a comma or a bit of metallic dust?



Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

HIGH COST OF PRINT-PAPER IS A BLESSING.

In every section of the agricultural west, the pioneer farmers first of all raised wheat, and then more wheat until the land was "wheated out" and diversified farming was adopted under the spur of necessity. Wheat failure brought diversified farming, and diversified farming brought prosperity, and both by logic and experience it is now known that the wheat failure brought prosperity. A calamity is necessary once in a while to jar us loose from our pet fallacies, and what the calamity of wheat failure did for the farmer in compelling him to abandon a false practice, the present calamity of the high cost of print-paper may do for the publisher in compelling him to look more carefully into making the space in his newspaper productive.

The pet extravagance of the country publisher has been in the matter of space, under the assumption that "paper don't cost much anyway." In the matter of time which he devotes to his calling, the average country publisher is a model of industry, and in a practical way he has his plant equipped and expenses arranged so as to produce his paper economically, but much of this effort has been counteracted by the reckless way in which space has been wasted.

Now, publishers are restricting the size of their publications in order to "save paper," and the other expenses which are thereby reduced or eliminated are for the average publication much more important than the amount which is saved on blank paper.

Really there has been much unjustified outcry over the advance in the cost of print-paper out of all proportion to the additional burden which has thereby been imposed. Most publishers attach great importance to direct expenses and any increases therein, but will view the large amount absorbed by indirect expenses with comparative indifference. Suppose that the increase in the cost of print-paper will add \$200 or \$300 a year to the cost of producing the average paper, this is only five per cent or so on an annual cost of \$4,000 or \$6,000.

What is this compared to an annual depreciation of ten to twenty per cent, which many a publisher views with complete indifference; or to rent for his building, which many a publisher will not charge because he "owns it himself"; or to any number of indirect expenses which might be cited.

But it is not my purpose to minimize the burden which the increased cost of print-paper has imposed, but rather to commend the economy in the production of space which has thereby been enforced. Publishers have been too prone to desire to get out a "big paper," with too little regard to regulating the number of pages consistently with profitable production. Now, I note that many publishers in their desire to save print-paper are holding down the num-

ber of pages to the same point that a carefully computed "dead line" would dictate, and the net result will be that the publications will be more profitable than they were before the high cost of print-paper compelled the publisher to economize.

Doubtless many publishers are studying the question of just how many pages to print and would appreciate more definite information than any I have heretofore given on this subject. When it comes to laying down detailed rules on a question of this kind, I would prefer to refuse on account of the different conditions that prevail in different offices, and the diverse advertising rates, but with the hope of making some helpful suggestions I will attempt to construct a schedule for some standard types of country weeklies, produced under average conditions.

Four-Page Papers.

The average four-page paper is produced at a cost of about \$60 a week. With about twelve columns of advertising at \$3 a column, about two columns of readers and legals yielding about \$15, and about \$10 a week from subscriptions, the paper has about ten columns of pure reading-matter and is returning the publisher a small profit over the cost of production.

Now, the advertising load suddenly increases, say three columns more, and the publisher decided to run six pages instead of four. These extra pages may cost from \$10 to \$25, according to the amount of home-set news. To set the three columns of advertising would cost about \$5, and the stock, presswork and a page and a half of plate would bring the total cost to \$10. This would be the absolute minimum and would leave the publisher the loser by \$1; and if the extra pages were really to be of any value, they should contain home news and cost anyway \$20 to produce — leaving the publisher a loser by \$11. From all this it is easy to deduce that the publisher is not justified in running the extra two pages in order to accommodate the extra three columns of advertising. Much better to reduce the amount of reading-matter from ten columns to seven and thus add \$9 to the profit of the paper for that week than to take away \$1 or more from the profit by printing an extra two pages.

If the extra demand be for five columns, then the cost of setting the advertising would be \$8, and stock, plate-matter and presswork brings the cost to \$13. To put on even a little home-set news would bring the cost to over \$15, the gross revenue of the extra two pages, and the larger paper would not yield the normal profit. But to find room for the extra five columns in the regular paper, it would be necessary to cut down the reading-matter to five columns. This is somewhat too small, and for that reason it becomes necessary to print the extra pages.

The point at which it is permissible to increase a four-page paper to six is, therefore, where the advertising load reaches somewhere between fifteen and seventeen columns — probably sixteen columns would be fair under the conditions here cited.

Of course, all I can expect to show here is the general principle that in publishing a newspaper it is possible to increase the business but reduce the profit. No papers are published under quite such a variety of conditions as the four-page papers. Some are only four pages and some are eight pages — four printed at home and four patent — and the latter can conveniently change a page of patent into a page of home-print. Changing a page from patent to home-print is the most economical method there is of increasing the size of the paper, but even this should not be done without considering whether or not the increased revenue will justify the increased expense.

Six-Page Papers.

The six-page paper we have heretofore considered was not entirely filled with home-set news and was only to accommodate an extra advertising load. To produce a six-page paper filled with home-set news is generally uneconomical, and with the general run of equipment it is as cheap to produce an eight-page paper as a six. For that reason when a four-page paper becomes chronically overcrowded, it is well to arrange to increase the size to eight pages, which is the most economical size in which a paper can be printed.

Eight-Page Papers.

An average eight-page paper produced at a cost of \$100 carries twenty columns of display advertising, yielding \$60; readers and legals will take, say, four columns and yield \$20 or more, and when the receipts from subscriptions are counted in the paper yields a small profit. As the advertising load increases, the temptation is to add more pages, but in this class of paper an extra two pages of home-set matter can hardly be set up, printed and inserted at less than \$30. If this figure be correct, then it will take ten columns of advertising at \$3 a column to pay for the extra pages. In other words, the ten-page paper with thirty columns of advertising would be no more profitable than the eight-page paper with twenty columns. Therefore, on any ten-page paper with less than thirty columns of advertising the publisher will lose money. The publisher of the regular eight-page paper should therefore adopt the following rule:

The paper shall not exceed eight pages until there are twenty-nine columns of display advertising, leaving four columns for readers and legals, and fifteen columns for pure reading-matter.

This rule might be slightly varied in different offices, but the method under which it is formulated is correct.

To increase the paper to twelve pages will increase the cost to \$150. As the receipts from other sources do not increase, and as the increased expense is caused by the display advertising, this means that the display advertising must pay for the increased cost of \$50 over that of an eight-page paper. To produce the \$50 requires seventeen columns of advertising, and therefore a further rule on the size of the paper should be adopted, to wit:

The paper shall not exceed ten pages until there are thirty-six columns of display advertising, leaving four columns for readers and legals, and twenty columns for pure reading-matter.

The allowance for reading-matter may appear small, but this is the extreme. Add one more column of adver-

tising and the paper may be increased to twelve pages and thus make eleven more columns available for reading-matter.

Not only is a schedule of this kind governing the size of the paper a necessity, but it is also a stimulant to added effort. The ambition to publish a "big paper" will assert itself, and the publisher of the eight-page paper who finds that the advertising has crowded his reading-matter down to fifteen columns will redouble his energies to get enough more advertising to justify the addition of twelve more columns of space. But all that is another story, and the effect of the sliding rate-card on the schedule to be adopted would be still another story. This discussion has been suggested by the well-nigh universal passion suddenly manifested among newspaper men to economize in the number of pages printed. The desire to save good white paper has been the immediate cause, but if from this calamity publishers who are conserving paper learn to conserve space, the final result will be a blessing to the craft.

PRACTICAL ADVICE ON FOREIGN ADVERTISING FOR THE NEWSPAPER PUBLISHER.

Lloyd Swain, of the Columbus (Neb.) *Telegram*, at a recent meeting of the Nebraska association, delivered an address on the securing of foreign advertising that was bristling with practical points. Mr. Swain's contribution is especially valuable, because he has been closely in touch with advertising experts who handle the national accounts. The big advertisers, he said, want to know:

Is your territory thickly populated?

How much of your land is productive?

Is your wealth equally distributed, or do you have a few very rich people and a large number of very poor people?

How many of your people are prepared and disposed to buy?

Do they buy advertised brands of goods?

Are your merchants up-to-date and progressive?

It is such searching questions as these that interest the men who are to spend good money for publicity in any community, and Mr. Swain advises that the publisher find some way — by illustrated post-cards, marked articles in his newspaper or novel advertising devices of his own creation and manufacture — to interest them in his newspaper and the territory in which it circulates, and he will have performed his part in attracting the special attention of national advertisers to his own commonwealth.

The rate-card is most important, and Mr. Swain gives this pointed advice: "When the advertiser or his agent addresses you, send him your rate-card by return mail. Make the card plain, concise and free from ambiguity, and thus save it from quick consignment to the waste-basket. Tell the exact truth regarding circulation; quote your rate, subject to agency commission and cash discount; leave the inquirer nothing to guess in reference to your publication day, size, or other specifications of your newspaper. Issue a card of a size that will easily fit an ordinary No. 6½ envelope, and thus do your part to standardize the files of Nebraska newspapers in the offices of the advertising men. Rate-cards of odd sizes or shapes will not make a hit."

Mr. Swain also gives some good advice on the question of the advertising rate to be charged. "Much of the value of the space," says he, "depends upon the quality and popularity of your newspaper, for which you alone are responsible. A fair value, based on the cost of producing a good quality of country newspaper advertising space, advises

THE INLAND PRINTER

a minimum rate of 12½ cents an inch for a newspaper of 1,000 or less circulation, subject to an increase of 7½ cents an inch for each additional 1,000 of circulation. Establish your rate accordingly, and under ordinary conditions you will be assured a safe and fair profit on your space."

We would amend Mr. Swain's schedule to a minimum of 15 cents, but on the whole his proposed rates would be a vast improvement over those now generally charged.

Returning to a discussion of getting and handling the business, Mr. Swain says, "Backbone and business methods must be applied in the quest for foreign advertising. Adopt one rate and stick to it. Be prompt in replying to

business principles in the conduct of office affairs serve to win and retain accounts for foreign advertising. On the same merits the recommendation of influential and satisfied users of your space will aid you in securing new accounts. Often new business may be secured through the influence of a friendly traveling salesman of trade-marked goods, a broker or the manager of a wholesale house. Then, too, your own peculiar methods of solicitation undoubtedly will also be productive.

"The value of the country press as a medium of direct appeal to the buyers residing in the agricultural west is now acknowledged by the national advertiser. Proportionately, the rate for the country newspaper service may

[illegible]

Symmetrically arranged and nicely composed two-page spread from special edition of the San Angelo (Tex.) *Standard*. The heading, however, is entirely too weak, and the need of stronger display at the top is plainly apparent.

correspondence, prompt in giving the service you agree to give, and prompt in billing accounts at the close of each month or quarter, as the contract may provide.

" Prompt attention to correspondence is essential. Many agencies have blackballed the country press simply because the average country publisher neglects his mail. Nothing more than common business courtesy is demanded by the advertiser or his agent, and nothing less should be the policy of the publisher. Apply business methods in handling your correspondence and the results will appear in increased sales of your advertising space.

“Be firm in demands for your rate. It is the business of advertisers and their agents to buy space as cheaply as they may persuade you to sell it. Do not let them run your business. They will pay your rate if it is reasonable for the service you offer, because the buying of space also buys their bread and butter. They respect the rate-builder; they despise the rate-twister.

"Make all pages of your newspaper readable with home-interest news or editorials. This is the highest testimonial for your paper as an advertising medium and will do much to win the national advertiser.

"Quality of service, fair rates, and the observance of

be higher than the rate per thousand circulation charged by publications of larger circulation, but the national advertiser is willing to pay for the superior trade-pulling power of the direct-appeal influence—more available to him through the country press than through any other medium."

THE COLLEGE GRADUATE.

It was the season of the college graduate, and at a dinner in Lakewood George J. Gould said:

"The college graduate has many charms, but the chiefest of them is, perhaps, his cocksureness. Ah, if we were all but as cocksure as the young college graduate on commencement day!

"I know a manufacturer who took his son, fresh from Yale, into the mill last fall to learn the business. I met this man the other day and said:

“ ‘ You took George into the mill recently to teach him the business. How is it turning out ? ’

"The manufacturer passed his hand over his brow and sighed.

"'Oh, splendidly,' he said. 'George is teaching me now.'"

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

EDWARD M. DOTT, Marshall, Minnesota.—The Francois two-page advertisement is exceptionally neat in appearance, the display is strong, and, best of all, it is readable. We have no suggestions to offer by way of improvement, for we feel that it was handled as well as possible.

The Nashville Clarion, Nashville, Tennessee.—The paper is poorly printed, due, mainly, we believe, to old rollers, worn type and the use of a cheap grade of ink. Reading-matter should not be entirely surrounded by advertisements as in the lower right-hand corner of page 3, issue of October 28.

J. C. JEFFREY, Fresno, California.—The advertisement designed by you, announcing the occupation of the new store of H. Graff & Company, is excellent in every way. We are reproducing it as a suggestion for publishers of papers, who may be able to use the idea to pull business when such an opportunity comes to them.

J. P. FUREY, Huntington, Nebraska.—You are succeeding in your efforts to get out a good paper. It is good from every standpoint, editorially and mechanically, and the large line of advertising so well handled speaks well for the advertising department. We note that you follow the pyramid style in the placing of advertisements, which results in an orderly page and one which is most satisfactory to readers.

The Steamboat Pilot, Steamboat Springs, Colorado.—You are putting out an admirable paper in every way and fault-finding is out of order. We would prefer to see the matter above the heading on the first page set in lower-case, for a large amount of text set in small capitals is difficult to read. Presswork is the best we have ever seen on a small-town paper—more like fine bookwork than a country-town newspaper.

C. M. MILLISACK, Gordland, Kansas.—The "Fashion Dreamland" advertisement is arranged in an orderly manner, but the cuts are a little strong for the type. Had larger space been used so that the matter could have been set in larger type, a decided improvement would have resulted and the advertisement would have been better balanced. The main display line is a little weak and we would prefer black-face for the prices.

The Natchez Democrat, Natchez, Mississippi.—Your paper is made up according to correct standards, the pyramid style of arranging the advertisements being followed quite faithfully. We do not admire headings in which all lines are full. We would prefer to see more small heads in the lower part of the first page, the main line of which should be set in eighteen-point head-letter, with two smaller pyramided decks below. While the advertisements are not exceptional, they are of ordinary good quality.

The Evening Wisconsin, Milwaukee, Wisconsin, in its issue of November 6, the eve of election, carried almost two pages of special advertising secured from theaters, restaurants and buffets, each advertiser announcing that election returns would be secured "by private wire" at his establishment. The suggestion might be adopted profitably by other papers on other election eves. The paper also carried much political display, and it is interesting to note that in each advertisement a statement was made of the party authorizing and paying for the space, also the amount paid. We presume this is in compliance with a state law governing political advertising.

THE Mississippi Centennial Edition of *The Daily Herald*, Gulfport, Mississippi, is a comprehensive and descriptive number of much merit. The editorial department is to be complimented on the excellent showing made, the paper being full of interesting news, illustrated by numerous half-tone illustrations. As far as newspaper presswork goes, the work is satisfactory, but in some instances the cuts are a little high and the type alongside was not properly inked. The blanket may have been worn, too. The ink was not uniformly distributed, some pages being rather black and others considerably lighter. We dislike to see such a great variation in color in a newspaper equally as much as in a book.

LOYD C. THOMAS, Alliance, Nebraska.—The page advertisement for the Runner Motor Company, which appeared in your issue of November 9, is displayed very effectively and is nicely arranged throughout. The appearance would be more pleasing if one general style of type had been used for display, as the several faces used do not harmonize in shape or design. The eighteen-point type immediately below the display is crowded, and an additional lead between each line would help it materially. The small type which follows is too widely spaced, and if less space had been placed between these lines you would have been able to space the larger type properly. Margins throughout are not uniformly distributed.

ON Wednesday, October 25, the San Angelo Daily Standard, San Angelo, Texas, issued a special Fair and Carnival Edition of fifty-four pages fairly bristling with good advertising display. While the advertisements are effectively arranged and displayed, we would prefer lighter-toned and more artistic faces of type than the angular block-letters—

wood type, perhaps—so frequently used. Such bold types are not only hard to print satisfactorily, but they produce an undignified and displeasing appearance in the paper, which is generally disliked. In some instances widely contrasting styles of letters are used, which mars the appearance somewhat. We are reproducing one of the two-page automobile advertisements.

The Frederick Leader, Frederick, Oklahoma.—Your paper is improved considerably in appearance since we reviewed it several years ago. Presswork is good and advertisements are, for the most part, satisfactorily displayed and arranged. The Jenkins advertisement in your issue of September 29 is not up to the standard of many of the others. The heading, a condensed block head-letter, does not harmonize with the type of regular proportions used for the body of the advertisement, and is too weak, because of the shape, to balance the advertisement. Plain rules make better borders than the spotty circular border used around this advertisement. It would be an excellent thing if you could use Cheltenham Bold for display throughout the paper.

The LaRue County Herald, Hodgenville, Kentucky, in its issue of October 26, announces an increase in its subscription rate from \$1 to \$1.50 a year, because of the high price of paper and other material. We are surprised that such a fine paper did not sell for \$1.50 a year even before the great rise in paper-prices which has been borne by every publisher



Pleasing page advertisement announcing the opening of a new store. Written and designed by J. C. Jeffrey, Fresno, California.

in the country since the outbreak of the war. Many publishers who do not give their readers nearly so good a paper as the *Herald* raised to the \$1.50 rate several years ago. The paper is an admirable one, full of interesting news and well supplied with effective advertisements. Plain rule borders would be preferable to the spotty, decorative borders often used on your advertisements, which are generally set in black-face type.

The Northfield News, Northfield, Minnesota.—Your Golden Jubilee Souvenir number, issued in October, is one of the most handsome special editions we have seen in a number of months. The typography and the presswork are excellent, the half-tones, of which there were many, being exceptionally well handled, and snappy, sharp and clear. Good ink was surely used. The cover, while well designed and printed, is printed in rather poor colors, yellow and blue, which were used in combination to produce green for foliage. The effect is rather too bizarre. Black and buff would have been better, without an attempt at the third color. The edition is in magazine form, the pages being 9½ by 12½ inches, trimmed. The cover was a heavy weight of sepia enameled stock. We agree with the editor, Herman Roe, when he says: "It embodies my ideas of what a special edition should be—something decidedly more permanent than the usual thing you see in a special edition issued by a country newspaper. I believe it is unique in the volume of farm advertising it contains." All of the force can feel proud in the confidence that they have turned out an exceptionally fine edition.

After due deliberation the Boss calls a chapel meeting of the executive, accounting, sales and mechanical staffs.



The Boss illustrates mutual responsibilities by the aid of charts and citations from modern authorities on the economics of production and distribution.



The Wrong Font cant see it.



The Right Fonts show him the hellbox.



Everybody Happy



A little right thinking makes a lot of right doing.



DOING THE RIGHT THING IN THE RIGHT WAY

Illustrations by John T. Nolf.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages

"Towards an Enduring Peace."

It is to be feared that a careful perusal of this symposium confirms the opinion recently uttered by Dr. David Starr Jordan that the war is likely to go on until both sides are so utterly exhausted they can fight no longer. That conclusion is so ghastly, however, that it makes it all the more the duty of everybody to consider whether something can not be done to shorten the agony, and the greatest of pessimists must admit that, at any rate, no harm can be done, for no prospect could be worse than that which at present exists.

The pessimism thus expressed refers not merely to this present war, but to the prospect of the cessation of war in the future, that being the problem to which the book is devoted. In retailing the political programs variously proposed for settling existing disputes, we are unfortunately compelled to say that most of them are Utopian, in the sense that they could be realized only on the supposition that the scheme in the minds of the proposers could be forcibly imposed upon Europe by some non-existent outside power. This applies with peculiar force to the most popular proposal of all, that of an international army and navy under the control of an international court something like the Hague Tribunal. It is clear that such an army would not be necessary if there were not strong powers unwilling to submit to international law as it might be interpreted by such a tribunal, and equally clear that so long as there are such powers they will not agree to disarm. It may be that the war will lead to such an arrangement if it results in the destruction of all those powers who seek imperial domination, but we should be very blind if we failed to recognize that the powers referred to are not all fighting on one side in the present war. And what is worse, the pacifists on both sides appear to be fully conscious of the imperial ambitions of the belligerents against whom their respective nationalities are ranged, but blissfully unconscious that their own rulers are bitten with the same infection. Thus the pacifists of Great Britain are concerned about the reduction of armies, and those of Germany with the internationalization of sea power. It is satisfactory to note, however, that there are people in Germany who, while determined to see the war through to a successful conclusion for German arms, strongly denounce the demand, so loud in other quarters, for the annexation of Belgium and other conquered territory, as likely to lead to another war. To neutral observers it seems even more likely that it will lead to the prolongation of the present war.

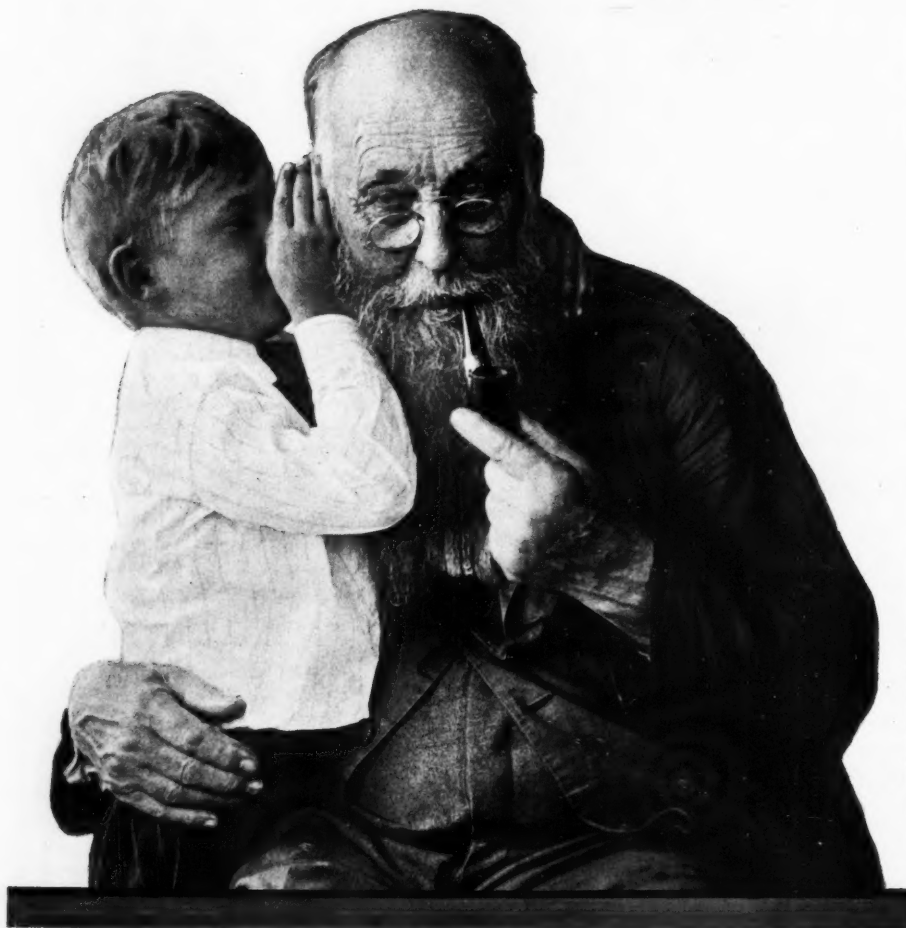
As business men, however, we have little to do with the political affairs of Europe. We are, however, intimately concerned in the various economic measures proposed for

dealing with war. It is interesting to all of us to watch the propaganda in favor of enforcing international decisions by means of the boycott, but it is rather disappointing to find little or no mention of the fact that the Central Empires have been boycotted almost as effectively as they could have been by a world league of nations, yet they have been able to hold out against it and are still persuaded they will be able to win the war in spite of it. This seems to show that the economic boycott is not so effective as some of its advocates have made out. It is true this fact has led several to advocate a more complete boycott. It is suggested that there shall be no postal or telegraphic communication whatever, that subjects of the boycotted State shall lose all property they happen to have in any foreign country, and that they shall themselves be subject to imprisonment, or at least internment. The last suggestion, is, of course, already put in force by the belligerent countries, and Russia, at any rate, confiscates German private property. That this course would not prevent war is admitted, however, by its advocates, for it is suggested that it should be coincident with warfare, and even that it should be continued afterward. This smacks of the "war after the war," which is at present being debated pro and con by English public opinion. It does not seem to have occurred to advocates of this course that it might have the effect of rendering foreign investments so insecure that they will become much fewer in volume. This would cut at the root of the internationalization of capital, to which Norman Angell looks for the ultimate abolition of war. Indeed, it would appear that the only reason war can continue is that capital is not sufficiently internationalized. This point is recognized by several acute writers, both American and English, and it leads them to advocate the lowering or the abolition of tariffs, and the internationalization of colonies. The former policy seems thoroughly sound in theory, but there is no denying that Great Britain, after sixty years and more, has failed to persuade her colonies to adopt it, and one result of the war may very likely be that she will abandon it herself. The fact is that in undeveloped countries some form of protection for struggling industries appeals to the people with irresistible force, and the less commercially developed nations are never likely to voluntarily adopt free trade. Russia certainly would not do so, and India, compelled to do without protection because of the free-trade principles of her rulers, makes that one of the principal grievances of her would-be native reformers. The alternative proposal of internationalized means of foreign trade deserves a little more attention. Practically, it means the opening up of new territories, not to the commerce of a particular nation, but to that of all nations. At present unquestionably the

nearest approach to an international colony is the United States of America, for here all foreign nations trade on an equal footing, although of course home trade has the advantage of a tariff. The next best instance are the British colonies, and Britain's success as a colonizer is not unconnected with the fact that she has left her colonies free to trade according to their own bent. In so far as

TEN COMMANDMENTS FOR PLATEN-PRESS FEEDERS.

1. Do not talk while working at a running machine.
2. Wear no wide sleeves, finger-rings, hair-ribbons, loose aprons, etc., while working at machines.
3. Never work at a machine having imperfect or lacking devices for preventing accidents.



CHRISTMAS WISHES.

Photograph by George A. Alsop, Chicago, Illinois.
All rights reserved.

this war is caused by the desire of Germany for "a place in the sun" in the shape of a colonial empire, may this not be a fruitful suggestion? It means, in fact, coöperative expansion, in place of selfish individual expansion at the expense of others.

The volume has not many merits apart from its object. It is essentially an essay in scissors and paste, but unfortunately the cuttings are not very well selected.

"Towards an Enduring Peace—A Symposium of Peace Proposals and Programs, 1914-1916." Compiled by Randolph S. Bourne, with an Introduction by Franklin H. Giddings. Published by American Association for International Conciliation, 407 West One Hundred and Seventeenth street, New York.

4. Have the forms imposed within the chase in such a position that the feeding will be easy and safe.
5. Have the feed-guides placed properly.
6. Stand before the press at such a height that the elbow, bent nearly at a right angle, may touch the upper edge of the open platen.
7. Have a secure grip upon the paper sheet, that it may not glide from your fingers and thus lead to grabbing for it, as it falls.
8. Do not feed from the side.
9. Never grab for misfed sheets.
10. Never let the press run faster than you are able to feed it properly.—Translated by N. J. Werner, from the Schweizer Graphische Mitteilungen.

Written for THE INLAND PRINTER.

CREATING REASONS FOR PRINTING.

BY IRVING S. PAULL.



ALKER and I were spending a quiet Sunday afternoon under the trees at his new place a few miles from the city, when I asked, "How did you happen to build out here after insisting for years that you must be close to your office because you had to get down early and work late?"

"Well, there are two reasons — wife and daughter. But even so, I would not have thought of it if Sam Stevens had not declared that he knew more about the printing business than I did. You see, Sam and I were chums until we went out to make our fortunes. Sam went West and got into the manufacturing business, while I stayed here and learned printing. After a few years I managed to get into a business of my own. By working hard and watching details carefully I succeeded in getting a pretty good plant together, and secured my share of catalogues and big stuff, but it required new equipment so frequently that I kept putting every dollar I could scrape together into new machines. Then the trouble of keeping the plant busy became a big question, so that it seemed I was everlastingly between the devil and the deep sea. During a slack season, about a year ago, a prosperous-looking chap strolled into the office as if he were sole owner. I saw visions of a big order. When he came over to my desk with hand extended, and said, 'Well, Slim, how are you?' then I knew it was Sam Stevens. He always called me Slim because I wasn't.

"I didn't know as I was particularly glad to see him, because it was one of those days when everything seemed to go wrong. Nothing was right in the plant, the other fellow was getting the business, and I wished I was in any other than the printing business. Sam just exuded satisfaction with everybody and everything. He was glad to see me, and showed it, and talked of old times, and wanted to know about business and everything else all in a moment, and insisted that I go to the ball game and have dinner at the hotel. 'Why, I can't take time from business to go to a ball game!' I said. 'Say, Slim, don't you own this business? And if you do, don't you have any one around who can run things for the last half of an afternoon?' Well, the office-force was some surprised when I went to the ball game, and about the seventh inning I was standing in my seat shaking my fist at the umpire and giving advice to Ty Cobb. The afternoon at the ball game gave me such an appetite that that dinner will stand out in my memory always as the best meal I ever ate. Why, I even forgot about the printing business until we were puffing cigars over our coffee, when Sam asked me whether I was succeeding.

"I wished at the moment that he hadn't asked the question because for the first time in months my mind was relieved of business. I didn't find it hard to slip back into the boyhood practice of talking without reserve. 'Sam, at the moment you stepped into the office I was wishing myself in any other business than printing. First,' I explained, 'the fact that you must get the order before you can manufacture; then the fact that you must rush it to delivery, means that you either have nothing or are overworked. Then the fact that when there is an order in sight, everybody bids on it, and some fellow may take it at a loss to keep his plant going, even if he doesn't forget to figure on his paper. Sam, you should thank your lucky stars that you are not in the printing business.'

"Well, I don't know, Slim, but you'd be just as much up in the air in my line. We have to buy materials on a fluctuating market, and everlastingly watch manufacturing conditions, and travel men in season and out to keep our trade lined up, and about the time we feel that we have corralled the business, somebody introduces a new principle which makes our patterns worthless, which means a loss of an investment of thousands of dollars.'

"Yes, I suppose you are right, Sam, but you can operate your plant all the year around, and manufacture for your selling season, while I've got to wait for business to develop and bid my head off to get it.'

"Slim, you are so mistaken that I have a notion to show you how to sell your line. You only need a few customers to support your plant all the year around, and you have no worry about distribution and markets such as confronts manufacturers of staple lines.'

"Sam, I always did admire your self-esteem, and now if you think you can show me how to sell printing, this is a splendid opportunity to impress me, for I certainly need the business.'

"Well, it seems to me that if you need it that bad I had better get you an order to-night. Do you know Spencer?"

"No, I can't say that I do. Whom do you mean?"

"Well, Spencer is the president of the company operating this hotel, and I don't know of anybody who needs your product more than a hotel like this.'

"I couldn't help smiling, because Mr. Spencer's company was not a liberal buyer of printing, and was noted for its ability to get the lowest price on such printing as it did buy. Sam beckoned to the head waiter, and asked him to invite Mr. Spencer to visit our table. He came in presently and Sam introduced us, remarking in the meanwhile that he knew the reputation of the Spencer Hotel through the reports of his travelers, and that the service impressed him as being fully up to his expectations. Mr. Spencer explained that it was the policy of his company to impress upon its employees the fullest meaning of the term guest. 'So that you may appreciate the full extent of our service, I will be glad to take you through our establishment so that you may see the organization necessary to the operation of a hotel.'

"At the moment it seemed to me that we were getting a long ways from the order Sam had been talking about, but I guess all people like to get a glimpse behind the scenes, so I was very glad to make the trip with them. It was one of the most interesting experiences I ever enjoyed. We visited the beautiful banquet-rooms that were prepared for affairs later in the evening; the ballrooms, with their mirror-like floors and brilliant lights, that would be the scene of many of the season's social events; the president's suite and the less pretentious parlors and guest-rooms; into the breakfast-rooms and grill, the dining-rooms, and down the long promenade and through the lobby, and into the extensive business offices. I never fully appreciated all that hotel management required until Mr. Spencer said, 'Now I will show you the machinery of the hotel.' We visited the immense kitchen with rows of tables, scrubbed and scoured; we saw thousands of utensils burnished to mirror-like perfection; great ranges and warming-ovens; roasters, toasters and what not; into the cooling-rooms, with the choicest of meat and game enough to feed an army; and everywhere the scurrying of trained help, who seemed inspired with the desire to render the utmost thoughtful service. I don't want to overlook the silver vault with its duplication of silver services, num-

bering hundreds of pieces, and the variety of china that would make the heart of a housewife glad.

"I was so much impressed with the idea of service displayed that I took no part in the conversation between Sam and Mr. Spencer, until coming back to Mr. Spencer's private office. 'Mr. Walker, I am quite interested in Mr. Stevens' statement that you can convey what you have seen to-night to the thousands of people whom we would like to have as our guests. I have never thought of the product of the printing-house before as being personal to that degree. Mr. Stevens tells me that you will have photographers and artists picture all these things that will acquaint the public with the attention we give our service; in fact, that you can reflect on paper the personality and spirit of service that makes our hotel superior; that you

in excess of \$3,000. I did not say much during the interview more than that I would deliver within ninety days, because that was a method of selling beyond my experience. I had no difficulty in producing the booklet up to Sam's promise, because I was so enthusiastic over the service Mr. Spencer had to offer. I wrote the copy myself, because I didn't feel that I could entrust it to any one else, and I found an artist who appreciated the spirit of the requirement, and almost before we knew it we had photographs, drawings and copy ready for the engraver and compositor. When the book came out it was so individual and different from the advertising of other hotels, that it was in demand over all quarters of the United States.

"Was it a successful piece of advertising? Well, I have another order from Mr. Spencer in the house at the



AN OVERLAND WATER TOUR.

Photograph by R. R. Sallows, Goderich, Canada.

will have copy prepared and will help us with special lists of people to whom we may send these booklets.'

"It seemed funny to me that Sam should get that kind of an impression of the printing business. I was about to suggest that Mr. Spencer required the services of an advertising agency, when Sam said, 'You see, Mr. Spencer, the modern printing service is very similar to the advertising agency, except that the printer produces individual advertising, while the agency prepares copy for space circulation.'

"It had never impressed me that way, and I had no opportunity to correct Sam's impression, for he continued to address Mr. Spencer. 'Of course, it is impossible to present all the details that will go into this booklet, but the first thing to do is to make an appropriation of \$2,500 or \$3,000 for an issue of ten thousand booklets, and Mr. Walker will have his artists and men on the job bright and early to-morrow morning to prepare a piece of direct advertising that will give ten thousand people the pleasure of a trip through your hotel.'

"Mr. Spencer seemed just as enthusiastic over the idea, even though he was to spend the money, as Sam did in suggesting it, and before we left his office he had given me a written order for ten thousand booklets to cost not

present moment, and neither he nor I know the price. But that is not all I got out of that experience. By learning the true meaning of service, I have organized to study the needs of my customers, analyze their business and know the requirements of their trade so well that my product is necessary to their business. Sam was not mistaken when he said that I could create a market that would keep my plant busy the year around. My plant has become so necessary to a limited number of customers that I very seldom get into the competitive field.

"Come around to-morrow, and we will go to lunch at the Spencer, and I will show you through the hotel."

I said that I would come to lunch, but it wouldn't be necessary to show me through as I had seen the book.

SUSPICIOUS.

Employer — Young man, I'm afraid you have deceived me. You told me when I employed you that you were a college graduate.

New Clerk — Beg pardon, but what reason have you for doubting it, sir?

Employer — Why, you just said in regard to a matter connected with the business that I knew more about it than you did.—*Indianapolis Star*.



OBITUARY

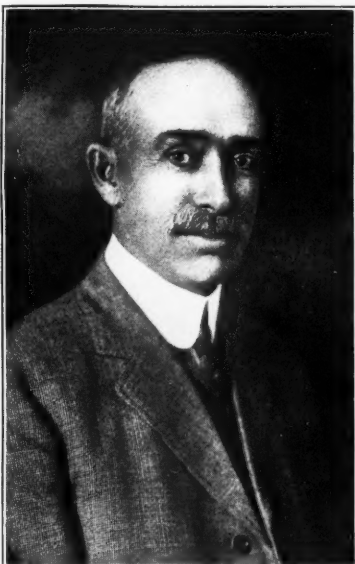
Charles Sumner Partridge.

The announcement of the death, on November 8, of Charles Sumner Partridge, president of the well-known firm of Partridge & Anderson, electrotypers and stereotypers, of Chicago, came as a great shock to his many friends, not only in the city in which he made his home but throughout the country, for his many efforts toward the advancement of the industry gained him a high place in the affection and esteem of all with whom he came in touch. To those more closely connected with Mr. Partridge his death was not wholly unexpected, as he had been failing in health and was under the doctor's care for several years, and during the past month or so had been confined to his home suffering from heart trouble.

Mr. Partridge was born in the State of Massachusetts in the year 1856, and when but a boy went with his parents to Roberts, Wisconsin, where his father became a successful farmer in what may be termed the pioneer days of the Badger State. In 1875 he moved to Chicago and worked as a stereotyper for the A. N. Kellogg Newspaper Company, remaining with that company for twenty-five years, advancing from one position to another until he occupied the position of superintendent. He joined J. O. Anderson and formed the company known to this day as the Partridge & Anderson Company. The business prospered, growing steadily, until it is now recognized as one of the foremost in the city, and, in fact, in the country.

Organization work of the proper kind in all lines of endeavor has had no stronger supporter than Charles Sumner Partridge. He has been active in the management of the affairs of the Chicago Electrotypers' Association, serving as president and secretary-treasurer. His services to the craft have been remembered on several occasions by the presentation of testimonial gifts as a mark of the members' appreciation of his efforts on their behalf. He also served a term as president of the International

Electrotypers' Association, and at the time of his death occupied the position of vice-president of the Ben Franklin Mutual Casualty Company. He invented and patented several machines for stereotyping and electrotyping, and also found time to write and publish several books on electro-

**Charles Sumner Partridge.**

typing and stereotyping which are regarded as authoritative on many technical points. He was a man of exemplary habits, a firm friend, an honest competitor, and one whose keen intellect and public-spiritedness made his opinion sought for on all matters of public welfare as well as in his own trade. He was a good, convincing talker, and his death will leave in the ranks of the organizations to which he belonged a void which it will be difficult to fill.

He is survived by his widow, one daughter, Mrs. Grace P. Woodman, and two sons, Frederick O. Partridge, who lives in Philadelphia, and Lloyd C. Partridge, who is a member of the Partridge & Anderson Company; and a sister, Mrs. Oscar Follansbee, of Zillah, Washington.

T. J. Palmer.

Newspaper circles throughout the western part of the country have suffered a great loss through the recent death of T. J. Palmer, of Medford, Oklahoma, one of the pioneer editors and publishers. Mr. Palmer was born in Pickering, Ontario County, Canada, on February 6, 1847, and came to this country at the age of eighteen years. After teaching school for a number of years he entered the newspaper business and owned publications in Iowa, Kansas and Oklahoma. His last newspaper venture was in Medford, where he founded the *Patriot*, the first paper in Grant County, in 1893, publishing the paper for twenty-five years, during which time he was also postmaster and United States commissioner, and took a prominent part in the affairs of the county in which he made his home. Of late years he had retired from active business, but retained his usual vigor until a few weeks before his death.

John W. Kiser.

John W. Kiser, one of the directors of the Miehle Printing Press & Manufacturing Company, of Chicago, passed away on October 31, in his suite at the Blackstone Hotel, after a lingering illness. He was born in St. Paris, Ohio, fifty-eight years ago, and moved to Chicago in 1889, at which time, it is said, he was practically penniless, whereas at his death he left a fortune estimated in the neighborhood of \$8,000,000. His first position in Chicago was with a sewing-machine company, and when the bicycle craze took hold of the country he organized the Monarch Bicycle Company, making it one of the strongest in the field. Selling his interests in that company, he turned his attention to the manufacturing of horse-shoes, and at the time of his death was president of the Phoenix Horse-shoe Company, one of the largest of its kind in the world. Mr. Kiser was also a director in the First National Bank of Chicago and the First Trust and Savings Bank.

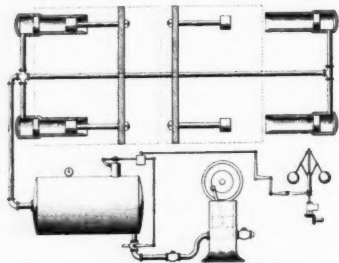
RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE, M.E.

Each month's crop of patents includes many relating to details of the construction of cylinder presses and the like, which would hardly be of interest to the average reader. Hence the resume prepared for us by a prominent Chicago patent attorney does not pretend to include all of the recently issued United States patents relating to the graphic arts, but compensates by also including some interesting foreign patents. Unless otherwise noted the numbers are those of the United States patents.—The Editor.

Air-Cushion Control for Printing-Presses.

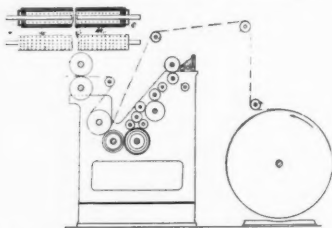
Instead of using dash pots with small vents for cushioning the reversal of a reciprocating bed on a printing-press, Burt D. Stevens uses pistons moving in cylinders against a back pressure supplied from a reservoir of compressed air, and uses a



centrifugal governor connected to the press for varying the pressure of air in the reservoir according to the speed at which the press is operated. Patent assigned to Miehle Printing Press & Manufacturing Co., Chicago. Patent No. 1,192,353.

Lithographic Printing Process.

Instead of wetting the printing surface upon its face and thereby impeding the transfer of ink from this surface, Julius Lutz, of Heidelberg, in

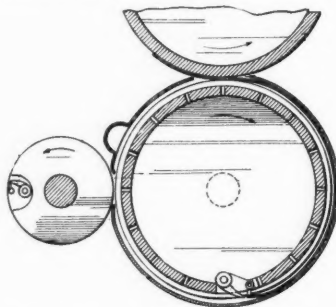


Baden, Germany, prints from a paper which he moistens from the back. In other words, he substitutes for a prepared plate a sheet of ordinary printing paper on which the impression is printed in a water-repellant ink and which is moistened by water fed into

the porous roller on which this paper is wrapped. This roller is used on a press of the ordinary web type, the ink being applied directly to the imprinted and moistened impression sheet and the printing being done from this sheet. Patent No. 1,201,599.

Rotogravure Printing-Press.

To expedite the drying of the ink, John C. Yetter, of Chicago, feeds the freshly imprinted sheet to a perforated roller rotating within a some-



what larger tube and blows air through the perforations of the roller. The air blast forces the sheet to slide on the inner surface of the tube and dries the ink. Patent No. 1,201,788.

Register Gage for Proof-Presses.

The gage of Herbert G. Batchelder, of Winthrop, Massachusetts, has a resilient portion which projects above



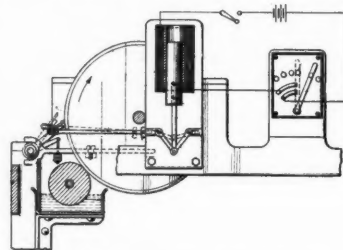
the face of the type, but which is pressed out of the way during the printing. Patent No. 1,201,238.

Perforating Advertisements.

Under the title of "Advertising," E. S. Janer, of Barcelona, Spain, has patented the idea of advertising on newspapers and pamphlets by perforating the margins or other parts. British Patent No. 100,867.

Scraper Control for Photogravure Presses.

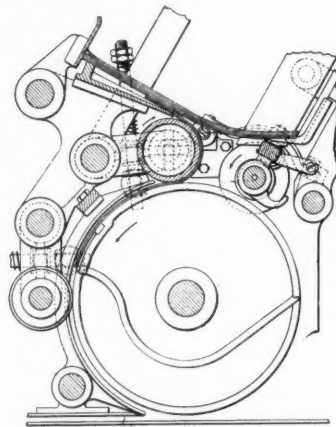
Under this title, John C. Yetter has also patented an electrical arrange-



ment for raising the ink-scraper off the copper cylinder when the press is stopped, and for keeping it raised during any reverse running of the press, so as to avoid damaging the cylinder. Patent No. 1,201,787.

Sheet-Individualizing Device.

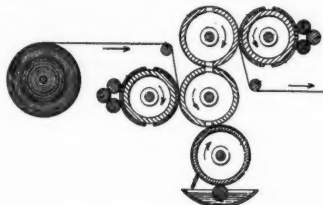
The sheets are separated by pins and suckers, and the leading edge is then turned over a roller and fed to an inserting-machine, the device be-



ing specially designed for separating newspaper sections. Patent No. 1,201,381, assigned by Ward B. Story to the American Assembling Machine Company, a Delaware corporation.

Intaglio Printing-Press.

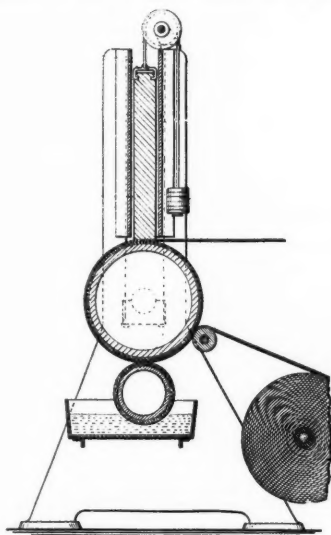
Means are provided for permitting a circumferential yielding of the intaglio cylinder as a whole, or of the impression cylinder, so that the sur-



face of the intaglio cylinder may be repeatedly shaved off and again etched or engraved. Patent No. 1,200,565, assigned by Henry A. W. Wood to the Wood & Nathan Company, of New York.

Multicolor-Printing Machine.

Color is imparted to a moistened web of paper or fabric by sliding it under a composition made of slowly



soluble coloring materials, such as the block shown in our cut, although this composition may be in the form of a roll. Patent No. 1,199,709, assigned by Emil T. Neben to the Paragon Fibre Coloring Corporation, of New York.

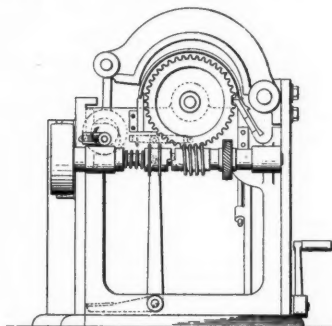
Hectographic Duplicator.

The gelatinous printing surface is treated with a solution of 2 parts silicate of soda in 18 parts of water, with 2 parts of formalin or tannic acid added to it, the solution being applied either alone or with the fatty printing-ink. This treatment is said to keep the whites clear, render the surface more durable, and increase the number of impressions which can be made

without remoistening the surface. British patent No. 8,544 to H. Hurwitz, of Grunewald, Germany.

Stereotype-Plate Finishing Machine.

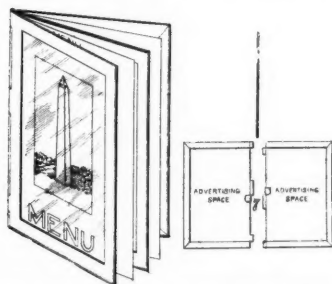
For finishing curved stereotype plates, Charles E. Hopkins, of Taunton, Massachusetts, provides guide-



ways for supporting the plate under a shaving arch, and means for moving the arch toward the plate; also, means for shaving out the interior of the plate. Patent No. 1,200,614.

Menu.

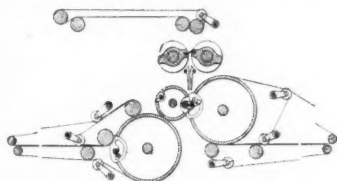
Leaves containing the menu have hooks which lock into slots in a cover, so that these leaves can readily be changed, the idea being to defray the



cost by the receipts from advertisements on the inside of the cover. Philip Seymour Cohen, Boston, Massachusetts. Patent No. 1,201,700.

Folding-Machine.

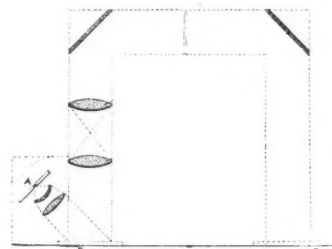
Has a floating tucking-blade so arranged that it can be used either for folding off a sheet at each of two different points, or for folding a collected



group of sheets at only one of these points. Patent No. 1,200,573, assigned by Howard M. Barber to C. B. Cottrell & Sons Company, of New York.

Method of Registering Forms.

The old "camera lucida" principle, by which a picture of what was passing outside of a tent was projected on a table in the tent, has been ap-

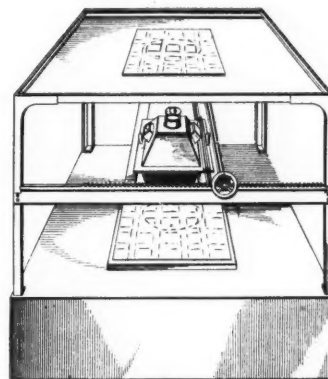


A.—Arc lamp. B.—Primary form.
C.—Secondary form.

plied by Arthur K. Taylor, of Roland Park, Maryland, for positioning electrotypes in registering positions and for positioning lithographic transfers. Thus, where the secondary form shown in our illustration is to correspond to the primary form shown at the right, this primary form is strongly illuminated and its image is projected by a system of lenses and prisms upon the secondary form. Patent No. 1,199,941.

Method of Registering Forms.

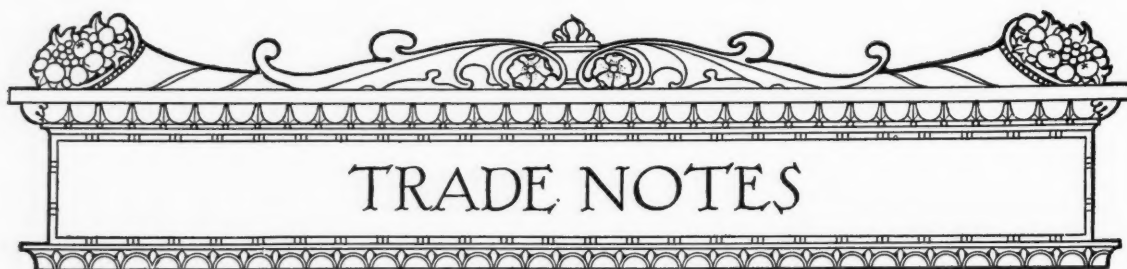
Another optical method, also patented by Arthur K. Taylor, consists in supporting the guide sheet or form



above the impression form, and projecting the images of both on a ground glass mounted between them. Patent No. 1,199,943.

Matrix-Drying Press.

Where the matrix is dried while in contact with the type, C. Winkler, of Berne, Switzerland, provides automatic means for reducing the pressure when the point of maximum imprinting pressure has just been passed, so that the matrix is dried at a lesser pressure. British patent No. 101,075.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Gas Appliance Company Moves to New York.

The Gas Appliance Company, Incorporated, manufacturer of the Thermostat, a device for controlling the temperature on linotype and monotype machines, has changed its headquarters from Philadelphia, Pennsylvania, to 30 Church street, room 517-E, New York city.

November Meeting of Connecticut Typothetae.

The November meeting of the Connecticut Typothetae was held in New Haven on Monday evening, November 13, fourteen members being in attendance. The three-year program of the United Typothetae and Franklin Clubs of America was the principal subject of the evening and was enthusiastically discussed by all present.

Decorative Matrix Designs for Holiday Printing.

Users of linotypes would do well to write the Mergenthaler Linotype Company and secure a copy of the leaflet showing decorative matrix designs for the holiday season. Among these matrices are included holly borders which can be arranged to be printed in either one or two colors, candles, bells, stars, and reindeer and Santa Claus designs, all of which will be in great demand during the coming month, as they are appropriate and add to the attractiveness of holiday printing.

William C. Freeman Now with "The Advertising News."

William C. Freeman, well known throughout the country through his many years of activity in connection with the advertising field, has become a part owner of *The Advertising News*, 117 East Twenty-fourth street, New York city. In his new connection Mr. Freeman will, as he states, do the work he likes to do — and that is, business promotion, getting advertising for the paper and helping to develop its circulation. He will also establish

a service department for publishers who seek to develop more advertising, and for business men who aim to employ advertising successfully.

The "Print-o'-Glass" Process for Stereopticon Slides.

From John S. Reed, 32 Franklin street, Newark, New Jersey, comes the announcement of a new process for printing cuts on glass for stereopticon slides. Mr. Reed calls his invention the "Print-o'-Glass" process, and states that he can produce cuts, type or linotype matter on glass as fast as can be read, the object being to supply a rapid news bulletin for newspapers, moving-picture houses, etc.

"First Aid to the Printer."

The above is the title of a booklet, 3½ by 5¼ inches in size, of eight pages and cover, recently received from the Ideal Coated Paper Company, of Brookfield, Massachusetts. Though small in size, it contains a great amount of information regarding the use and handling of gummed stock and the proper selection of stock for labels, and a copy should be in the hands of every proprietor of a printing-office, whether large or small. Copies may be obtained by writing the company at the above address.

Charles August Now Sales Manager of Chicago Office of Sinclair & Valentine Company.

The Sinclair & Valentine Company has announced the appointment of Charles August, who for many years has been representing the company in the West, as sales manager of its Chicago office, at 718 South Clark street. Previous to his connection with the Sinclair & Valentine Company, Mr. August was for seven years with the Fuchs & Lang Manufacturing Company. By his untiring energy and ability he has shown that he is well fitted for the position, and his many friends in the trade extend their congratulations and wish him the best of success.

Sentinel Publishing Company Increases Capital.

The true worth of a newspaper to the community in which it is published is shown by its continued growth and expansion, and, therefore, the Sentinel Publishing Company, of Winston-Salem, North Carolina, is to be complimented upon having outgrown the charter under which it was incorporated on June 18, 1894, and being forced to seek an amendment authorizing an increase in capital. This amendment was issued to the company on Thursday, October 19, and the capital has been increased to \$125,000. The company publishes the *Twin City Sentinel* (daily) and the *Western Sentinel* (semi-weekly), and has constantly held to the policy that its publications should keep pace with the remarkable industrial advancement of the territory in which they are published.

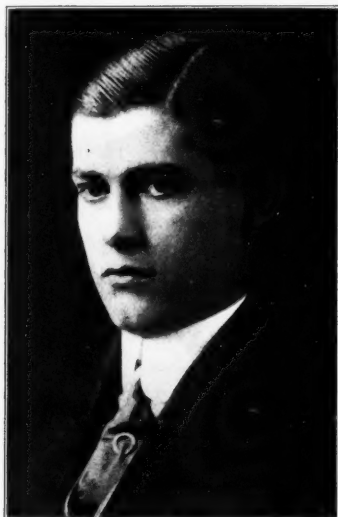
J. E. Lewis Leaves Staff of Monotype Company.

J. E. Lewis, who for the past ten years has so ably represented the Lanston Monotype Machine Company as manager of the New England district, resigned from that position on November 1 and has connected himself, in the capacity of president and general manager, with the Atlantic Printing Company, of Boston, Massachusetts. During his years of service with the Monotype Company Mr. Lewis has made a large number of friends, all of whom extend their heartiest wishes for success in his new field of endeavor.

The New Book of Cleveland Folding Machines.

From the Cleveland Folding Machine Company, of Cleveland, Ohio, has been received a copy of a handsome book, "the new book of Cleveland folding-machines," in which, as the company states, it has "tried to describe, as briefly and accurately as possible, the Cleveland folder, and explain how it will benefit the printer or

binder who wants one unit that will fold all his work speedily, accurately and economically, enabling him to make the biggest profits possible in his folding department." The Calvert Hatch Company, of Cleveland, was responsible for the printing of the new



Mark A. Hanna II.

book, and is deserving of great credit for the splendid specimen of work produced. Copies may be obtained by writing the Cleveland Folding Machine Company, at the address given, or at the New York, Philadelphia or Chicago branch offices.

Monotype Company Consolidates Districts.

The Lanston Monotype Machine Company has announced that on November 1, 1916, the New England and New York districts were consolidated under the management of Richard Beresford, the New York manager, and will hereafter be known as the New York-Boston district. Mr. Beresford's experience as western manager for the company, before going to New York, particularly fits him for a more extensive territory than the New York district afforded him, and with this consolidation of two districts, so closely allied and immensely populous individually, although not extensive in the area covered, Mr. Beresford will have a much broader field of activity.

This consolidation is in accordance with the company's desire to improve, if possible, its reputation for service to users of the monotype. Offices will be retained in both cities under the direction of Mr. Beresford, who is already well known to the printers and monotype users of the East.

D. R. Hanna Purchases Controlling Interest in Remington Paper and Power Company.

An announcement of great interest to the printing and allied trades has recently been made to the effect that D. R. Hanna has purchased the controlling interest in the Remington Paper and Power Company, of Watertown, New York, for his sons, Mark A. Hanna II. and Carl H. Hanna, of Cleveland, Ohio, both of whom are to become officers of the company and members of the directorate.

The Remington Paper and Power Company operates three mills with a capacity of 48,000 tons of paper annually and is one of the largest manufacturers of paper in the country. In addition to the mills, the company owns water power of 18,000 horsepower or better. The company employs more than 1,500 in the mill operation and wood-supply department.

The mills are located at Norfolk, Norwood and Raymondsville, New York, and their control was obtained by Mr. Hanna after spirited competition.

Mark A. Hanna II. becomes an officer in the financial end of the proposition and Carl H. Hanna takes an official position in the operating end. Both have taken up their new duties at Watertown, where the main offices of the company are located.

Associated with Messrs. Hanna will be Mark L. Wilder, who continues as president of the company; Birmingham & Seaman, paper brokers; James Whelan, of Port Arthur, who has large interests in the paper and wood-pulp industry in British Columbia; William P. Leech, vice-president and general manager of the Cleveland Company, publisher of the *Cleveland Leader* and *The Cleveland News*, and others.

New Edition of "Suggestions to Linotype Machinists."

The Mergenthaler Linotype Company has just issued a new revised edition of its popular booklet, "Suggestions to Linotype Machinists." This valuable little book has gone through many editions and has proved of great help to linotypers. This edition is nicely printed on good book-paper, and it carries numerous half-tone and line plates showing various parts of the machine. The text-matter is clear and concise, making the book valuable for the lay reader as well as for the operator and machinist. There are over 140 pages of matter and a copious word index. Much new matter ap-

pears which clears up many obscure points regarding the new models. This book should be in the possession of all owners and operators of linotype machines. Copies may be obtained by addressing the Mergenthaler Linotype Company, Tribune building, New York, or from any branch house.

Printing-Inks for the Production of Lithographic and Relief Effects.

Recent years have brought so many improvements in the art of printing that one is forced to ask, "What next?" Progress, however, continues, and the big minds in the industry are still seeking advanced methods by the aid of which better results can be obtained with the same effort or the same results with less effort.

In line with this advancement comes the announcement of the Relief Printing Ink Company, which appears elsewhere in this issue, of a new ink, by the aid of which all the effects of plates or dies, even to the reverse indentation, can be obtained without any other operation than the usual impression from type. This ink can be obtained in dull black, which produces the rich, velvety softness of tone and depth of color of engraving, and in bright gloss



Carl H. Hanna

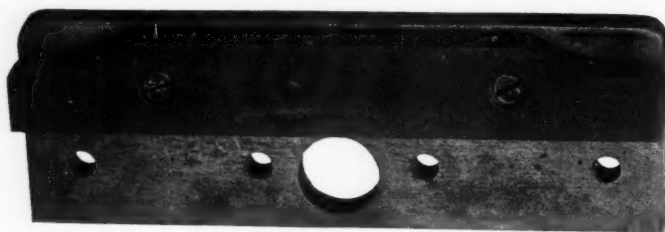
black, reproducing the steel-die effects. The relief effect is produced by chemical action—the ink containing a chemical the action of which draws the printed characters above the surface of the paper, causing a corresponding depression or indentation on the reverse side similar to die-stamped work.

The company also manufactures an ink that will give the lithographic and

offset effects, and which has the same qualities as to tone and depth of color but does not produce the relief. Printers should write the company at either of its offices—46 Gold street, New York city, or 117 North Fifth avenue, Chicago, Illinois—and secure complete particulars.

Pot Mouthpiece Grinding Stone.

Linotype machinists will be interested in a new tool which has been developed by Cort A. Rudgers, of Youngstown, Ohio. The device consists of a stone attached to a machine-steel plate, which is attached to the mold-disk, occupying the position of the dummy or regular mold. The



Pot Mouthpiece Grinding Stone.

stone protrudes through the mold-slot toward the pot mouthpiece. Where a mouthpiece is warped, the cams are turned to bring the metal-pot to casting position. The stone, being in the disk, is pressed back against the pot mouthpiece and is given a partially rotating motion so as to cause it to move to the right and left over the face of the pot mouthpiece. After a few rubs the faces of the stone and the pot mouthpiece are parallel. The truing up of a badly warped pot mouthpiece is accomplished in a very short time compared to the old method of using a file or scraper. The illustrations show the back view of plate and stone and the position of the apparatus in the mold-disk. Full particulars may be obtained by writing Cort A. Rudgers, 223 Holmes street, Youngstown, Ohio.

Knoxville Council, Tennessee Printers Federation.

A series of meetings for business men where the problems of direct advertising are taken up and thoroughly studied has recently been started by the Knoxville Council of the Tennessee Printers Federation. The first meeting was called to hear a talk on "Direct Advertising" by Charles H. Mackintosh. An open meeting was held in place of the regular weekly luncheon, and about forty prominent business men were invited to take

luncheon with the members of the Council and hear the talk. The event proved such a great success that a motion to hold monthly meetings for the purpose of studying direct-advertising methods was carried unanimously. The second meeting was held on November 9, the subject for discussion being "Form Letters." A number of the business men read letters they had used and told of the returns. The letters were then criticized. Edward Corman, the general secretary, states: "The idea is not just to boost printing, but to learn all we can about the best methods of handling direct-advertising campaigns of all kinds. The printers need this study as well as

first president. He was also secretary of the first Maine Cost Congress, held in Portland.

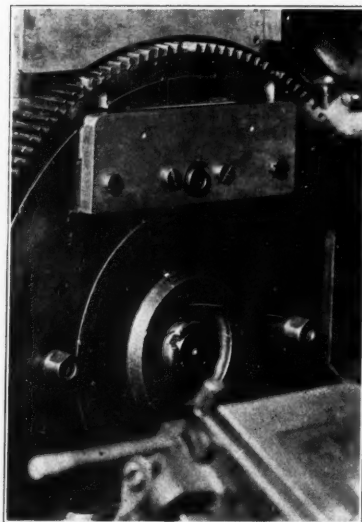
The Ellis New Method of Embossing.

Embossed effects have, and always will have, a distinctive charm entirely their own, and, when properly done, considerable is added to the attractiveness of a piece of printing by their use. A recently patented process, known as the Ellis New Method of Embossing, which is intended to place actual embossing within the reach of every printer, enabling them to make their own dies and thereby eliminate the expense which in many cases has made the work prohibitive, is about to be offered to the trade. Walter J. Ellis, the inventor and patentee, has worked on the process for the past twenty years and, being a practical printer, has tested it step by step until thoroughly convinced that it would meet all requirements. As he states, his process now puts embossing on a commercial basis. The work can be done on the ordinary platen or cylinder press.

The process offered by Mr. Ellis does not consist of a compound of any kind, but is an actual die-cutting method in which selected tools play an important part, enabling the printer—whether employer, compositor, pressman or salesman—to make a design and cut a die quickly, and to take a

Roy H. Flynt Joins Kennebec Journal Company.

Roy H. Flynt, who for some years past has taken an active part in organization work in the printing field, has acquired a financial interest in the Kennebec Journal Company, of Augusta, Maine. Mr. Flynt is the eldest of three sons of Charles F. Flynt, general manager and treasurer of the Kennebec Journal Company. For the past two years he has held the position of advertising manager of The Park & Pollard Company, manufacturer of poultry and dairy feeds, of Boston and Chicago, and enjoys a large acquaintance among advertising and publicity men of Boston. He is a graduate of the University of Maine, and has had an extensive experience in the printing and newspaper fields, serving his apprenticeship and working up through all departments. He was formerly a member of the Permanent Cost Committee of the New England Cost Congress, representing the State of Maine. In 1911 he was instrumental in organizing the printers of Augusta, and in 1914 helped organize the Kennebec County Printers' Board of Trade, being its



Pot Mouthpiece Grinding Stone Attached to Mold-Disk.

proof without the aid of a press. Designs are supplied for the beginner, but through the instruction given by Mr. Ellis the making of the design soon becomes an easy matter, as sim-

ple designs are more in keeping with modern printing.

Mr. Ellis intends offering his method to printers through a series of lessons by correspondence, enabling them to be taught gradually and also to pay for it in the same way; or, if the inquiries justify, he will tour the larger cities and personally demonstrate the method. He is also open for offers for exclusive rights in the various cities and expects to appoint agents in different States.

A number of specimens have been submitted by Mr. Ellis, all of which prove every claim he has made for his method, but a personal inspection of the work done will be more convincing, so we would advise printers to get in touch with Mr. Ellis, who for the time being can be addressed in care of The Inland Printer Company, 632 Sherman street, Chicago.

Monitor Controller Company in Larger Quarters.

The Monitor Controller Company, of Baltimore, originator of the "Just Press a Button" system of automatic control for all classes of motor-driven machinery, has moved into larger quarters at 500 to 516 East Lombard street. The new factory is about twice the size of that formerly occupied, and extends on East Lombard street from South Gay to Frederick streets. In this connection it is interesting to note that when the former factory was first occupied, about five years ago, provision was made for what was considered a very liberal growth of the business. Now, when the lease on the old quarters has still some time to run, it is necessary to provide increased facilities.

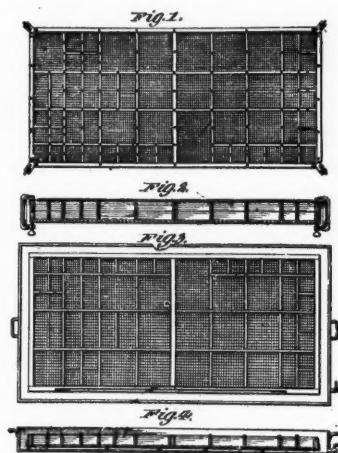
The new quarters will enable the Monitor Company to cope with the very rapidly growing demand for its direct and alternating current controllers, and at the same time provide facilities for the continued development of full automatic control for metal-working machinery, such as lathes, drills, planers, etc.

The Gaffney Type-Bath Device.

Printers are all too familiar with the many difficulties arising from the use of type on which dirt has been allowed to accumulate, and will undoubtedly welcome a device by the use of which such type can easily be "given a bath" and the dirt removed. A device that will do this work with very little effort has been invented by Franklin P. Gaffney, a practical printer, 219-220 Temple Court, Atlanta, Georgia. Mr. Gaffney states

that he does not suppose the type in his own office is in any worse condition than that of the average office, and it was while handling some of his own type that he got the idea which led to the invention of his device.

The reproduction of the patent-drawing shows the four views of the device, which, it will be seen, is constructed very much like an ordinary



The Gaffney Type-Bath Device.

type-case, except the compartments are approximately one-half inch deeper, thereby allowing ample room for the transfer and washing of a full case of type. The partitions extend beyond the frame of the device and meet the sunken partitions of the type-case. The bottom is covered with a fine screen, which allows the washing-fluid to pass through readily, but not the smallest type. Fig. 2 shows the device clamped to a case of type, and Figs. 3 and 4 show it in the pan containing the cleansing solution.

With his device, Mr. Gaffney states, a case of dirty type can be transferred and placed in the washing-pan in less than half a minute.

New Model Rapp Indicating Assembler.

The Indicating Assembler Company, now located at 4 North Second street, Camden, New Jersey, is now manufacturing its New Model D indicating assembler for linotype machines. This attachment provides an assembler slide and indicator which may be applied to any linotype machine in a few minutes, requiring no extra screw-holes. The slide is operated in the usual manner and is controlled in its assembling movement by a rawhide brake-block acting directly where the matrices assemble, thus reducing vibrations and eliminating transpositions. The brake-block is adjustable

and has a plurality of wearing surfaces. The indicator produces the most accurate line-up matter rapidly, at any desired part of a slug. For tabular and catalogue work it will be a great time-saver. In stub-matter, where one spaceband is ordinarily used, with this attachment spacebands may be eliminated entirely. In correcting proofs, spacebands may also be left out, as the point spaces may be used to justify lines to proper length. The indicating assembler is made in two styles, Model D and Model C, the latter being specially adapted for newspapers, or where extras are not required. The Indicating Assembler Company is also making an adjustable chute-spring which can be applied to both linotype and intertype machines. Full particulars will be furnished on request.

News Items from the United Typothetae and Franklin Clubs.

A certificate of cost-finding is now being annually issued to those members of the United Typothetae and Franklin Clubs of America who send to national headquarters, each year, their complete statement of cost of production and it is found correct, so that it can be used in the compilation of the composite statement. The past year the organization issued a considerable number of these certificates. These have been an effective means of establishing confidence with the buyer of printing as to the prevailing costs in the plant of the individual printer. The logic of this should appeal to every member of the organization; the certificate of cost-finding can be made a valuable asset to the business office and will bring to the holder increased profits that would not be otherwise obtainable. Members who do not use the standard cost-finding system should get in touch immediately with the national office for information regarding it, and those who have not filled out the post-card sent the latter part of last month should do so now. The national organization offers its members every possible aid in installing the Standard system.

F. W. Fillmore, cost accountant, has returned to national headquarters to perform some special work in connection with the Standard cost system. Cost-installation work in the plant of one of Chicago's largest printers will also be a part of his program.

Secretary Joseph A. Borden was one of the speakers before the National School Book Publishers' convention, held in Washington, D. C., on November 22. He also spoke at New York

and Philadelphia in the interest of the national organization and of the program of activities planned for the future.

The first meeting of the newly elected officers and Executive Council was held at national headquarters, November 13 and 14. The two days' session was an interesting and lively

chairman, Chicago, Ill.; George Harland, Detroit, Mich., and D. A. Brown, Kansas City, Mo. Legislation: J. Clyde Oswald, chairman, New York, N. Y.; William J. Eynon, Washington, D. C.; Charles E. Falconer, Baltimore, Md.; John E. Burke, Norfolk, Va., and A. C. Balch, Philadelphia, Pa. Price List: H. W. J. Meyer,

mond, Va.; A. M. Glossbrenner, Indianapolis, Ind.; H. W. J. Meyer, Milwaukee, Wis., and Edward L. Stone, Roanoke, Va. Board of Arbitration: W. A. MacCalla, chairman, Philadelphia, Pa.; A. R. Barnes, Chicago, Ill.; B. F. Scribner, Pueblo, Colo.; Edmund Wolcott, New York, and L. B. Clegg, San Antonio, Tex.



Reproduction of the Certificate of Cost-Finding Issued to Members of The United Typothetae and Franklin Clubs of America Who Send a Correct Statement of Their Cost of Production for Use in Compiling the Composite Statement.

one, matters of vital importance concerning organization activities being on the program.

The following committees have been appointed to serve the organization for the ensuing year: Trade Matters: E. Lawrence Fell, chairman, Philadelphia, Pa.; A. W. Finlay, Boston, Mass.; Toby Rubovits, Chicago, Ill.; John S. Watson, Jersey City, N. J.; F. J. Scott, Minneapolis, Minn., and George H. Gardner, Cleveland, Ohio. Organization: William Pfaff, chairman, New Orleans, La.; E. M. Lent, New York, N. Y.; John R. Demarest, New Haven, Conn.; H. W. Moulton, Seattle, Wash., and Jesse Skinner, St. Louis, Mo. Credits: W. J. Hartman,

Milwaukee, Wis., chairman; O. A. Koss, Chicago, Ill.; J. O. Schultz, Terre Haute, Ind.; J. Harry Jones, Chicago, Ill., and George L. Stevens, Galveston, Tex. Auditing: John M. Cooper, chairman, Atlanta, Ga.; Bruce P. Shepherd, Nashville, Tenn., and George H. Saults, Winnipeg, Can. Apprentices: Henry P. Porter, chairman, Boston, Mass.; E. Lawrence Fell, Philadelphia, Pa.; Toby Rubovits, Chicago, Ill.; A. M. Glossbrenner, Indianapolis, Ind., and John Clyde Oswald, New York, N. Y. Cost Commission: J. A. Morgan, chairman, Chicago, Ill.; Frederick Alfred, New York, N. Y.; Robert N. Fell, Philadelphia, Pa.; D. G. Whitehead, Rich-

A. H. Lowrie, Pioneer Editor, Honored on Eightieth Anniversary of Birth.

When A. H. Lowrie, editor of the Elgin (Ill.) *Daily News*, stepped into his office during the afternoon of Saturday, October 28, he was presented with a bunch of roses, eighty in number, each bearing a card containing an expression of congratulation and the signature of a present or former employee or a prominent citizen with whom he has been more or less prominently associated, in commemoration of the eightieth anniversary of his birth. Mr. Lowrie has been editor of the *News* for the past thirty-three years, and during his residence in Elgin has made hundreds of stanch

friends and no enemies, and it is said that "had he been a dozen times as old it would have been an easy matter to secure signatures enough for a rose for each year."

Mr. Lowrie was born in Berwickshire, Scotland, October 29, 1836. He did not graduate from either the mechanical or business departments of a newspaper as have many of his fellow editors; on the contrary, he stepped from a college presidency into the position of editor. He has always been a scholar, and his bent, as a student and as a teacher, lay along the lines of English literature and political economy. When he was six years of age his parents came to this country and located in Cleveland, Ohio, where he gained his early schooling. After graduating from the high school of Cleveland he studied for three years at the University of Michigan and then spent his senior year at Adrian College. He at once became a member of the faculty of Adrian College, remaining for two years, and resigning to become superintendent of schools of Bellefontaine, Ohio. Three years later he accepted the superintendency of schools of Marion, Ohio, and after two years there he returned to Adrian College as professor of English literature and political economy. For fifteen years he retained this position, and at the end of that time became acting president, spending two years in that capacity. From the college presidency he stepped into the senior partnership of the *Adrian Times and Expositor*, and in 1882 went to Elgin, where he purchased the *Weekly Advocate*, later buying the *News* and consolidating the two papers, which have grown to be among the leading papers in northern Illinois.

From 1892 to 1894, under the administration of President Harrison, Mr. Lowrie was United States Consul to Freiburg, Germany. For five years he was treasurer of the National Editorial Association, and has also acted as president of that organization. He was instrumental in organizing the Inland Daily Press Association, of which he was president, and is now one of the four honorary members.

Graphic Arts Association, Associated Advertising Clubs of the World.

One of the branches of the Associated Advertising Clubs of the World that should have a strong appeal to those engaged in the printing business is the Graphic Arts Association, a departmental representing the interests of the producers of paper, ink, photo-

engraving, electrotyping and printing. The chairman of this association, H. H. Cooke, of New York, has submitted the following, which we take pleasure in passing on to our readers:

"As a reader of THE INLAND PRINTER, it makes no difference whether your individual business is printing, photoengraving or electrotyping, you are concerned as to the purposes of the Graphic Arts Association, one of the departmentals of the Associated Advertising Clubs of the World.

"It is to your personal advantage to join the association, thereby becoming a member of the Associated Advertising Clubs of the World and a part of the movement working for stronger and cleaner advertising.

"One of the most important divisions of advertising is that of the consumer or direct-by-mail, and the membership of the Graphic Arts Association comprises those interests which produce direct-by-mail business literature. One of our aims will be to produce more effective mail advertising for the manufacturer and dealer through the coöperative study by our members of the proper combinations of paper, ink, type and plates.

"Members of the association receive regularly, without any additional cost, the association organ, *Associated Advertising*, and so are kept fully advised as to what is going on in the advertising field.

"The association is represented on the National Advertising Commission, one of the executive bodies of the Associated Clubs, and comprised of three representatives from each department. This commission meets several times yearly and passes on matters submitted to it concerning the relations of one department with another.

"As a member of the association, you are kept advised as to all proceedings of interest.

"The annual meetings are held at the same time and place as the annual convention of the Associated Advertising Clubs, and several sessions are held separately as well as sessions in conjunction with the affiliated departments.

"The association takes an active interest in the exhibit of printed business literature held at the annual convention. This feature alone is worth all the combined year's investment of money and time to attend the convention. Attendance at the convention gives you three days to discuss common problems with your fellow members, hear important papers at

the department sessions, and come in contact with several thousand buyers of your product.

"The proceedings of the 1916 convention have been compiled in a volume of about two hundred pages, and a copy will go to every member without extra charge.

"Membership in the Graphic Arts Association means the nominal investment of \$5 a year, and may be secured by subscribing to the *Standards of Practice* and mailing the amount to Charles Paulus, treasurer, 147 Fourth avenue, New York city."

Columbia University Offers Journalism Prizes.

In accordance with the will of Joseph Pulitzer, the School of Journalism of Columbia University will, for the first time, award a number of prizes and traveling fellowships at its commencement in 1917. All of the prizes and fellowships are open to men and women, and the qualifications of those nominated will be passed upon by suitable juries, and their reports will be received and passed upon by the advisory board of the School of Journalism. Three traveling fellowships, valued at \$1,500 each, will be awarded to graduates of the School of Journalism in order to enable them to spend a year in Europe to study the social, political and moral conditions of the people, and the character and principles of the European press. Five prizes will be awarded in journalism, as follows:

1.—A prize of \$1,000 for the best and most suggestive paper on the future development and improvement of the School of Journalism, or for any one idea that will promise great improvement in the operation of the school.

2.—A gold medal, costing \$500, for the most disinterested and meritorious public service rendered by any American newspaper during the year.

3.—A prize of \$1,000 for the best history of the services rendered to the public by the American press during the preceding year.

4.—A prize of \$500 for the best editorial article written during the year, the test of excellence being clearness of style, moral purpose, sound reasoning and power to influence public opinion in the right direction.

5.—A prize of \$1,000 for the best example of a reporter's work during the year, the test being strict accuracy, terseness and the accomplishment of some public good commanding public attention and respect.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

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DECEMBER, 1916.

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When **Subscriptions Expire**, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDLER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE—In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1917, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. bldg., Omaha, Neb., and will be submitted at the first meeting in 1917 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 1, 1916.

FOR SALE—Well-established job-printing business in city of 50,000, one hour's ride from Chicago; 2 cylinders, 2-revolution, 5 jobbers, power cutter, intertype typesetting machine, and fully equipped; other business reason for selling; will sell for price offered netted 20 per cent on for past 4 years; if you mean business, address D 278.

COMPLETE JOB-PRINTING PLANT, cylinder, 2 Gordons, 25-inch cutter, 160 fonts modern type, practically new, leads, slugs, etc., in abundance; good business; rare opportunity; cheap rent; investigate; liberal terms; reason: sickness; established 25 years. OPDYKE PRESS, Asbury Park, N. J.

FOR SALE—Best printing-office in Indianapolis and Indiana; 4,000 regular customers; no soliciting; investment of \$6,000; will trade for good real estate; chance of a lifetime to get into a good, paying business. TUCKER PRINTING CO., 135 E. Market st., Indianapolis, Ind.

PROGRESSIVE PRINTERS, ATTENTION—We have a prosperous business which we intend moving soon; will consolidate or purchase a modern two to five cylinder plant with or without owners' services; no broker need apply. D 271.

FOR SALE—Up-to-date, 3-platen shop; all modern equipment; doing a line of high-grade work; splendid opportunity for one or two practical young men. THE GATEWAY PRESS, 336 Central av., Albany, N. Y.

AUTOMATIC CARD-PRINTING PRESS and 19 fonts of type, with type cabinet, for sale; no reasonable offer refused for a quick sale. CHAS. FREEDLUND, 963 Main st., Dubuque, Iowa.

FOR SALE—My interest in successful monotype-linotype trade plant; Middle West; will stand rigid investigation. J. W. BAER, 3469 South Side av., Cincinnati, Ohio.

BOOKBINDERY, equipped for all branches; good chance for one or more young men. GEO. A. FLOHR, Commercial Tribune bldg., Cincinnati, Ohio.

FOR SALE—A job-printing business, established 20 years, in county seat of 20,000 of Indiana; \$3,500; reason—age of owner. D 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

DEXTER AUTOMATIC FOLDER FOR SALE, including 2 Dexter automatic feeders; will fold sheets from 28 by 40 up to 42 by 60, large section 16, 32 or 64 pages; second section being the smaller section, will fold from 21 by 30 up to 30 by 42, 4, 8, 12, 16 and 32 pages; will fold, insert and paste on cover; this machine is in good order and includes everything necessary to do the above work; the machine equipped like this one, new, would cost in the neighborhood of \$4,000; we will erect the machine and put it in good working condition anywhere within 1,000 miles of Minneapolis, and pay the freight, for \$1,600; this is a special bargain, as the machine has not been used much. THE COOTEY COMPANY, Minneapolis, Minn.

IT WILL PAY YOU, MR. PRINTER

to install the Duro Overlay Process in your plant. Your pressmen will do better half-tone printing at less cost. Our Dissolved Relief Overlays are making good wherever they are in use. Write to-day.

All Progressive Printers Investigate. Shopright reasonable. Send for sample and terms.

DURO OVERLAY PROCESS

121 Oklahoma Ave., Milwaukee, Wis.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

REBUILT PRESSES—25 by 30 All-size Union rotary printing-press, prints from rolls, \$1,800; 13 by 19 and 14 by 22 Colt's, Thomson and Gally presses; 10 by 15, 12 by 18 and 15 by 21 Goldings; 8 by 12 to 14 by 22 Gordons; stitchers; drum presses, 6 folio to 6 quarto; 2 revolution presses, 23 by 28 to 47 by 66; send for illustrated lists. **WANNER MACHINERY CO.**, 703 S. Dearborn st., Chicago.

FOR SALE—Two Dexter folders: one, 43 by 60 inches, 4-fold, right angle, with Cross feeder; one, 43 by 60 inches, 4-fold, right angle, with Dexter feeder; these machines are now running in our plant and will be sold cheap for quick purchase. **THE BILLBOARD PUB. CO.**, 25-27 Opera place, Cincinnati, Ohio.

BROWN JOB FOLDER—Takes sheet 19 by 25; folds 4, 8, 12, 16 and 32 pages; has 8-page paster; splendid machine for small or medium sized job plant; in fine condition; selling because we have bought larger machine; cost \$750 new; make us an offer. **HYDE BROTHERS, Printers, Marietta, Ohio.**

REBUILT PRESSES, capacity of all sizes of newspaper and job work; write me your requirements, and I will furnish illustrations and details that will interest you. **C. FRANK BOUGHTON**, 17-23 Rose st., New York city.

LINOTYPE—Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). **TRIBUNE PRINTING CO.**, Charleston, W. Va.

GOLDING PRESSES—8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. **PRESTON**, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

CYLINDER, 43 by 56 Miehle movement, good as new, smooth and fast; fine catalogue and half-tone press; splendid bargain. **OPPENHEIMER CO.**, Cincinnati.

LINOTYPE—Model No. 1, Serial No. 2449; 1 magazine, mold, liners, ejector blades, assortment two-letter matrices. **MURDOCH-KERR CO.**, Pittsburgh, Pa.

FOR SALE—One 42-inch Kidder slitting and rewinding machine, Style S. L.; complete equipment and accessories; good as new; price, \$600. **D 246.**

LINOTYPE—Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. **WINSTON PRINTING CO.**, Winston-Salem, N. C.

LINOTYPE—Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. **FORT WAYNE PRINTING CO.**, Fort Wayne, Ind.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. **PRESTON**, 49A Purchase, Boston.

FOR SALE—Autopress; good condition; \$500 cash. **J. & F. STRAUS CO.**, 24 St. Clair av., N. W., Cleveland, Ohio.

LINOTYPE—Model No. 5, Serial No. 14243; 3 magazines and motor. **CANTWELL PRINTING CO.**, Madison, Wis.

LINOTYPE—Model No. 5, Serial No. 10412; magazine, matrices, etc. **CON. P. CURRAN PTG. CO.**, St. Louis, Mo.

HELP WANTED.

Composing-Room.

FIRST-CLASS combination monotype operator, particularly efficient on ability to handle casters, and willing to work anywhere in composing-room; non-union; north central city of 100,000; position open about December 15; office does miscellaneous monotype work. Address, full information, **D 274.**

MACHINIST-OPERATOR—Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location—town of 15,000 in Central Western State; non-union. **D 106.**

WANTED—An experienced all-around printer and lock-up man for permanent position at good wages; must be particularly efficient on colorwork, understanding various kinds patent bases, registering, etc.; must be union, not over 35 years old; give references. **D 269.**

WANTED—Compositors and linotype operators who are band men, especially clarinet players; good opening for competent band director. **KABLE BROTHERS CO.**, Mt. Morris, Ill.

WANTED—Capable show printer, experienced in wood-engraving; references required. **WESTERN SHOW PRINT**, Seattle, Wash.

Engravers.

WANTED—Competent foreman for small art department; also an experienced engraving-house solicitor; good, steady position; give references and experience. **D 267.**

Managers and Superintendents.

LARGE AND OLD-ESTABLISHED CONCERN manufacturing printed tags and tickets, located near Philadelphia, requires services of a first-class man as assistant manager; one having experience in sales and cost departments essential; excellent salary to competent man; applications treated confidentially. Address, with full particulars, **D 265.**

WANTED—Young, aggressive composing-room foreman (union); capable of handling 12 to 20 men on a general line of machine and catalogue work in best city of Middle West. Good contract to a man that can fill the place. **D 998.**

MANAGER—Man of executive ability, experience and aggressiveness; able to take entire charge of well-established printing-plant in eastern Pennsylvania; salary and percentage of profits. Apply **BOX No. 194**, Lancaster, Pa.

COMPOSING-ROOM FOREMAN—Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location—town of 15,000 in Central Western State; non-union. **D 107.**

Pressroom.

WANTED—Pressroom foreman, union, for a medium-sized modern printing-plant doing high-grade catalogue work, considerable colorwork, and general run of catalogue and publication work; applicant must be practical and a high-grade mechanic, with experience in the handling of men, and a man who can keep his workmen on the jump and keep a close inspection on the output; he will be required also to keep full records on the output of the machines in his charge; permanent position to right man. **D 37.**

WANTED—Platen pressman or assistant pressman; union shop; scale, \$18.50 for pressman, \$11.50 for assistant. **JOLIET REPUBLICAN PRINTING CO.**, Joliet, Ill.

Salesmen.

PRINTING SALESMAN WANTED for permanent position in commercial office; only reliable, experienced man need apply; no broker considered; state full particulars in application. **D 272.**

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; evenings; \$5 weekly; day course (special), 9 hours daily, 6 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Men.

YOUNG MAN, 18 years' experience in all branches, experienced in stonework, jobwork, ads. and machine composition, expert linotype machinist and operator, knows paper, familiar with web, platen and cylinder presswork and bindery, at present employed, desires opportunity for advancement. **D 277.**

POSITION with large printing or publishing house preferred; all-around printer trained in country weekly and job offices; at present employed as working foreman, college graduate, subscriber to Alexander Hamilton Institute course, age 25, wants a job with a future. **D 264.**

Bindery.

ALL-AROUND binder, ruler and foreman desires position; understands folders and other bindery machinery; strictly temperate. **E. A. HART**, Bath, N. Y.

SITUATION WANTED—Bookbinder, first-class finisher, forwarder and stamper; 15 years' experience; West preferred. **D 1.**

Composing-Room.

MACHINIST-OPERATOR wants broader experience; thoroughly familiar with care and operation; now caring for 3 intertypes on Middle West daily; would take operating job with view of machinist; consider anything, anywhere, offering best possibilities, present and future, in high-class job and news plant; union, married, age 28, abstainer; please reply quite fully. **D 276.**

MACHINIST-OPERATOR, 21, job and country-paper experience, now in ad. alley and sub. on daily, wants job where most of time will be spent operating; clean proofs; 3,000 to 4,000 ems; no liquor or tobacco. **D 268.**

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.50.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ALL-AROUND PRINTER, with good education, wants permanent position with a growing concern as stoneman or foreman; can lay out and lock all kinds of book and catalogue work; accustomed to handle both linotype and monotype; experienced on high-grade colorwork and all patent bases; can O. K. for position, presswork and final; acquainted with cost systems; can handle help; 35 years old, married, strictly sober, dependable; am looking for a man's size job with a future, where earnest, loyal, hard work will be appreciated; at present employed, but want to change; can go anywhere. D 275.

Managers and Superintendents.

SUCCESSFUL MANAGER with business ability of a high order desires to make a change; thoroughly practical in every branch of printing; know how to pick men; have complete knowledge of the best methods, machines, equipment; in the advertising field, where quality, originality and service, not price, are the deciding factors, have few equals; in fact, have the qualities which will bring the greatest measure of success to the house I am with. D 281.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-sized modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical, A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. D 210.

COMPOSING-ROOM FOREMAN or assistant superintendent; young man, 30 years of age, with 14 years' experience, wishes to make connection with firm where opportunity is given to grow; ability to handle men and a good systematizer; very best of references; holding a responsible position at present time and giving satisfaction. D 280.

SITUATION as manager of book and job printing plant by man of 25 years' experience; capable of estimating and getting work out with least waste of time in executing; good judge of paper values and a good buyer of all supplies. D 266.

Photoengravers.

PHOTOENGRAVER, a young man, with 10 years' practical experience, and 8 years as superintendent of a large plant, wishes to change. P. O. BOX 700, Milwaukee, Wis.

Pressroom.

SUPERINTENDENT-ESTIMATOR—Young man with 17 years' experience on highest grades process color and half-tone catalogue work; strong on presswork; sober, steady and reliable. D 270.

CYLINDER AND JOB PRESSMAN wants steady position; Middle West preferred; 18 years on best grade of work; married; did not drink; best references; union. D 245.

SITUATION WANTED—Thoroughly experienced cylinder pressman on color and half-tone printing; will take charge; reference. D 221.

Proofroom.

SITUATION WANTED—Experienced proofreader desires position in South or West; best Chicago references. D 279.

Salesmen.

EXPERIENCED SALES MANAGER will make a change; thorough business man; exceptionally successful as manager of sales of machinery and supplies used by printers and binders; if you have a really meritorious line I can and will bring extraordinary success to you; acquainted throughout the United States and Canada. D 282.

Stockmen.

STOCKMAN, 10 years' experience, desires position; can furnish best of references. D 273.

WANTED TO PURCHASE.

WANTED—Harris envelope press in good condition. J. & F. STRAUS CO., 24 St. Clair av., N. W., Cleveland, Ohio.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

WANTED—Two New Era multicolor presses (Regina), either large or small. D 244.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

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Carbon Black.

CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY—Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypes' and Stereotypes' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROTHERS & SPINDLER—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROTHERS & SPINDLER—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 805 Temple bldg., Chicago.

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A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

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THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter—Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 73 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galley and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

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HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 635-647 Pearl st., cor. Elm, New York.

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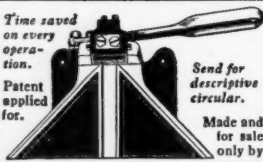
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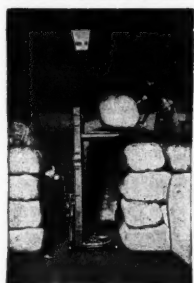


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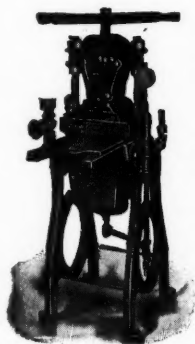
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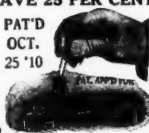
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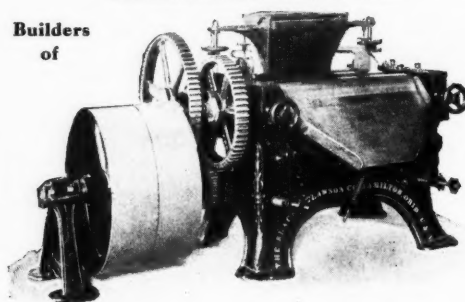
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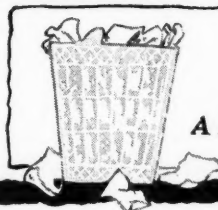
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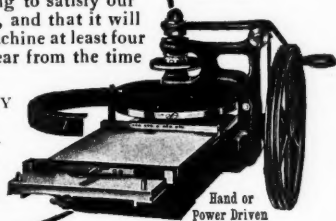
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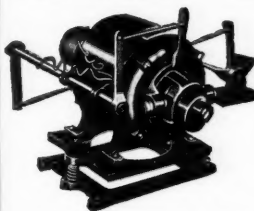
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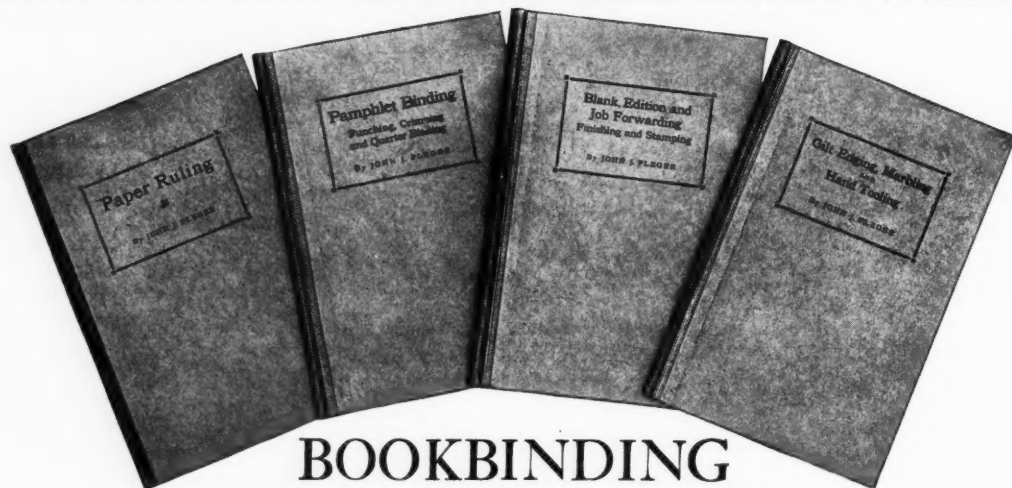
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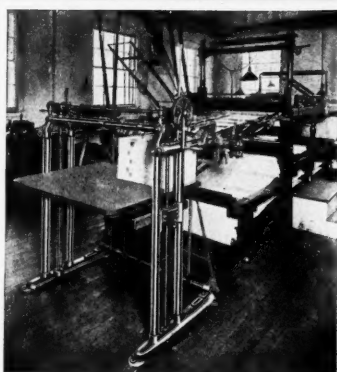
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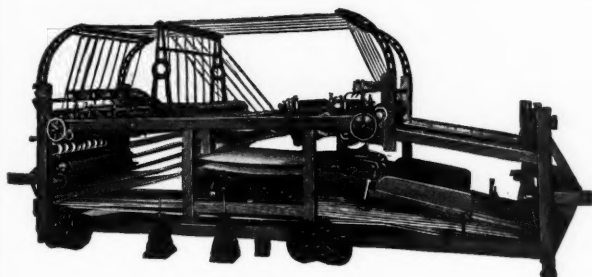
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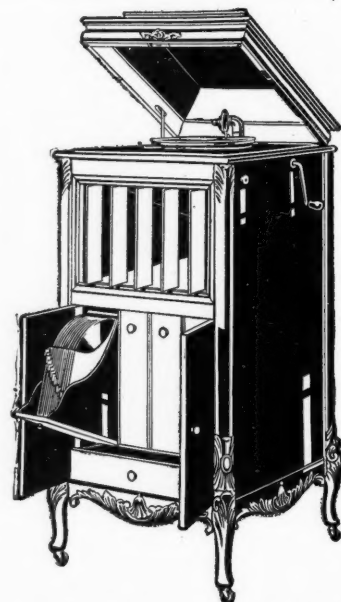
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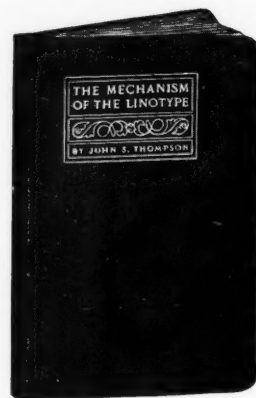
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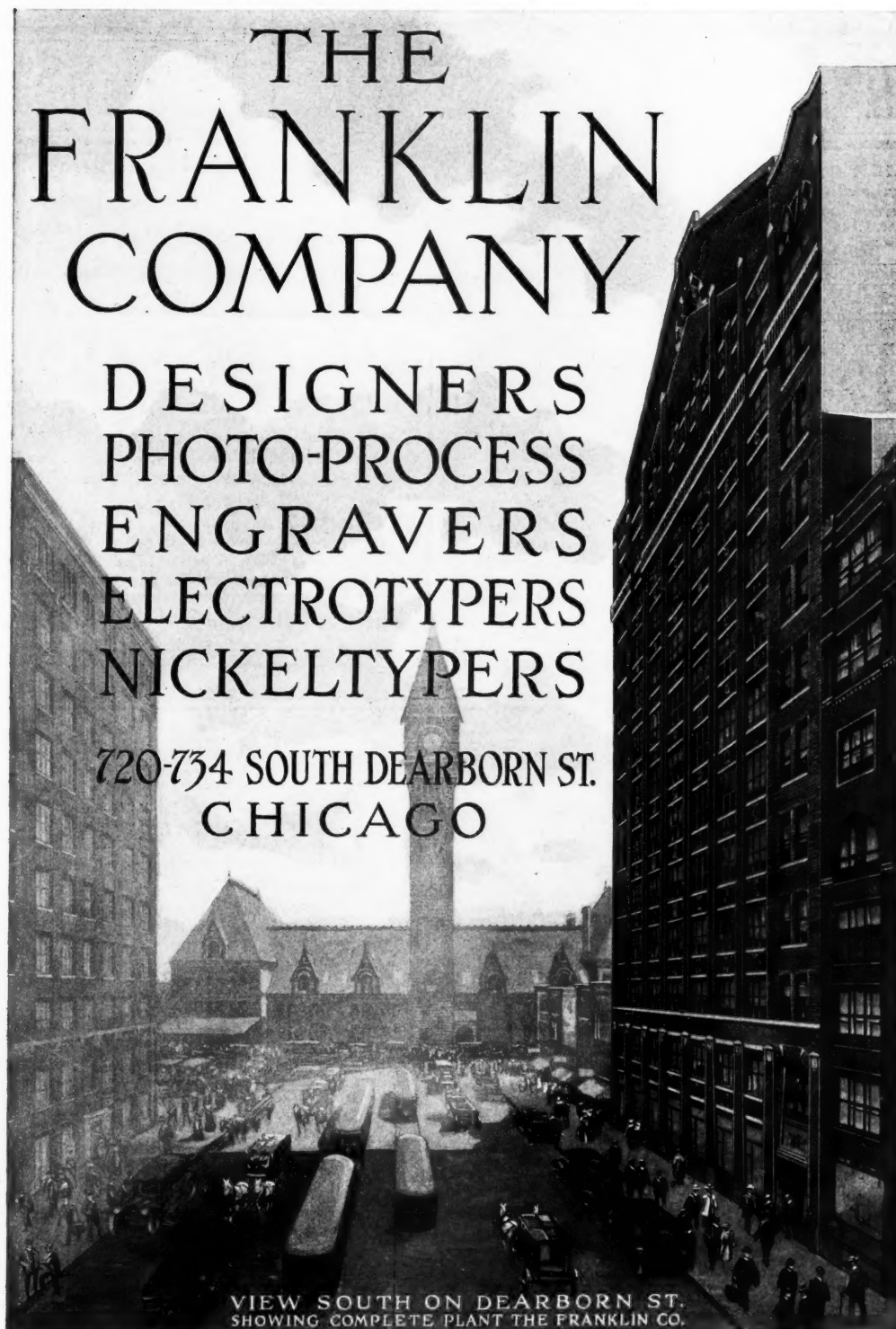
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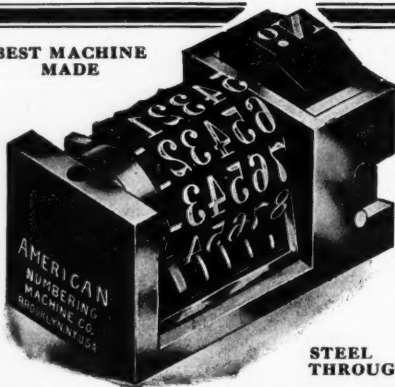
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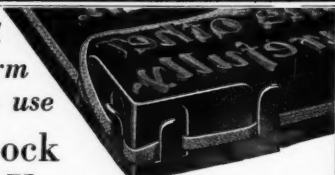
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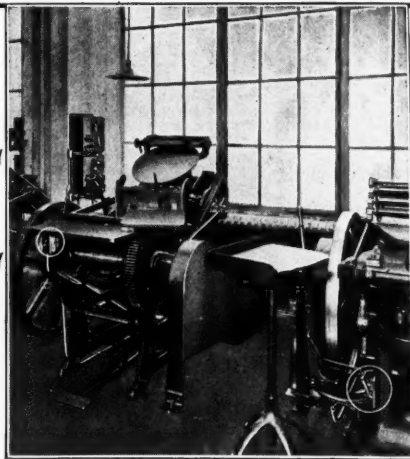
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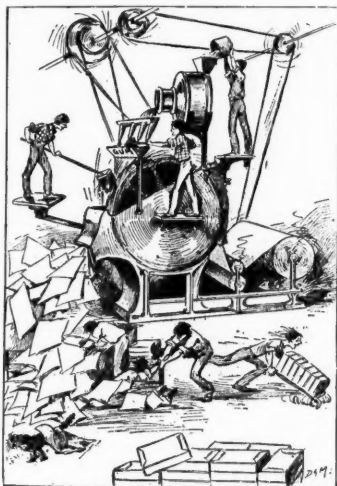
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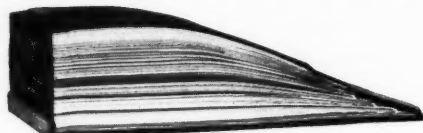
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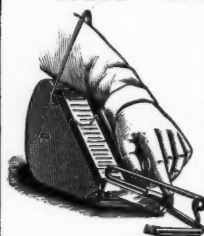
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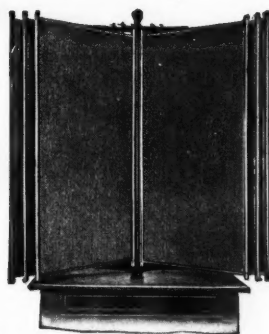
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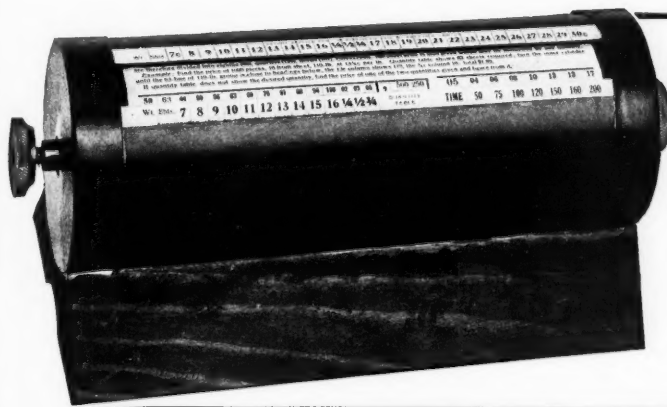
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AND ITS DISTRIBUTION
IN PRINTING
HOW TO ESTIMATE INK

By
E·C·ANDREWS



PUBLISHED BY
THE INLAND PRINTER COMPANY
CHICAGO

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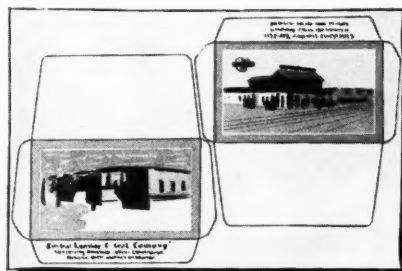
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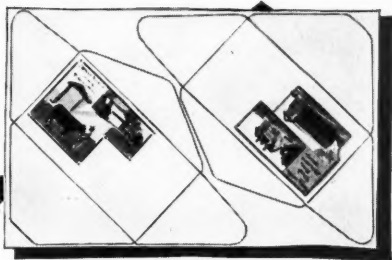
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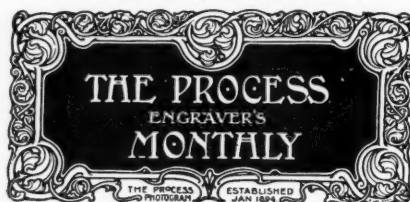
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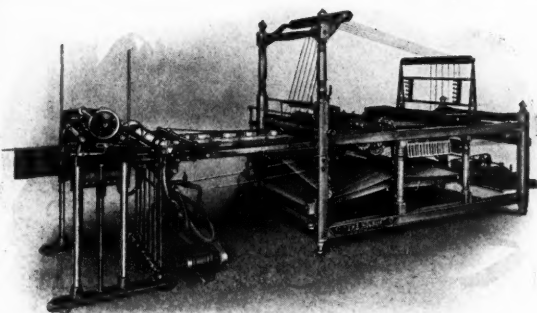
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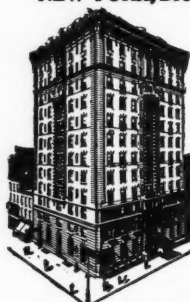
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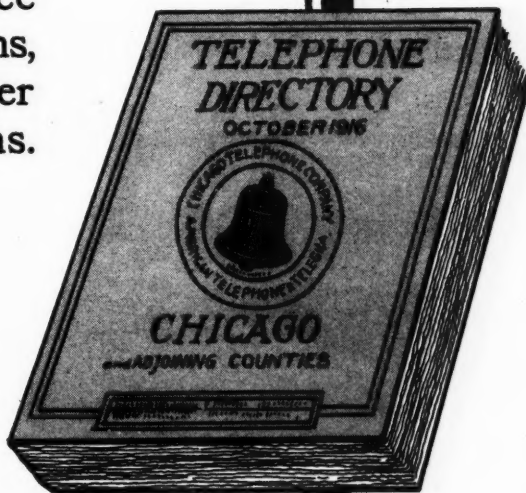
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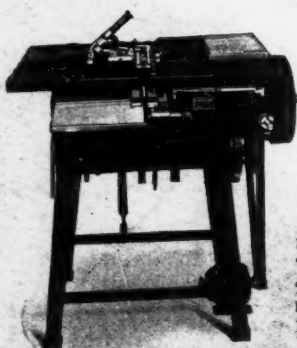
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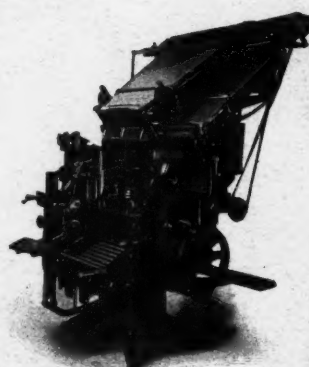
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